Dramatic
Mirror
JUNE 19, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c - EVERY FRIDAY

BY MABEL NORMAND

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IRENE TAMS

Starring In "Determination"

Broadway Buzz

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Directed by Charles Maigne

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CECIL B. DeMILLE'S
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"WHY CHANGE YOUR WIFE?"

"EVERYWOMAN"
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Production
"ON WITH THE DANCE!"

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"THE SEA WOLF"

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Production
"HUCKLEBERRY FINN"

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Paramount Pictures

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"MY LORD BUT HE'S HOMELY, GERT"
"SAY NELL, IF I COULD FIND A MAN LIKE HIM—
HONEST HE MAKES ME SICK OF
THESE 'HEROES'"

"WHERE'S YOUR HANDKERCHIEF, JIM
MINE'S SO WET——
HE'S SO LIKE YOUR FATHER
WHEN YOU WERE A LITTLE FELLOW"

"Say DAD — IF I HAD A PONY LIKE THAT
MAN'S LITTLE BOY,— AND YOU HAD
A HORSE AND WE HAD SOME ROPE-- "

"TELL YOU WHAT, MA, I WOULD'NT
HAVE MISSED THAT PICTURE
FOR A FARM—THE WHOLE
FAMILY COMES HEREAFTER
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drama

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Near 42nd St. Ferry

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Famous in Europe for its power to impart most natural shades to grey hair.
Applied by Expert
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To Sell or Rent REASONABLE PRICES
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BRASS FRAMES AND RAILS
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The Market Place

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3022-24 Wash. Ave., Newport News, Va.

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slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street New York City t.f.

song writers

$ Songwriters $ There's $$ In It—
Tells you how to write and compose song-poems; everything the songwriter wants to know. Money order or cash, 40 cents. Universal Art and Advertising Co., South Bend, Indiana.

sport wear

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YOUMANS, 581 Fifth Ave., New York City

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

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MAILED THE DAY THEY'RE MADE

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A DOLLAR AND A QUARTER PER POUND

Parcel Post Prepaid

If our chocolates are not all we claim, we shall refund your money.

No Agencies No Dealers

We've Told You Why

CHERI, INC.
142 South 15th Street Philadelphia

song writers

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Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
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Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116

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tickets

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Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

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Polished nails for two weeks with a single application of *Empress Nail Gloss.* Dip brush, give one stroke over. Box $1.00, enough for 6 months. Sample 10c. Dealer or direct. Empress Mfg. Co., Inc., Dept. 70 820 Eighth Avenue, N. Y. C.

wanted jewelry

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT
DIAMOND CO.
Provident Loan Tickets. Diamonds, Pawn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant 8737. t.f

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor. Flatbush Ave., Brooklyn, N. Y. t.f

BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

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wig makers

WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

WIGS FOR STREET OR STAGE
Call or Write for Catalog
Alexe. Marks 652 EIGHTH AV. at 42nd St. T.S.C. t.f.

Published by Dramatic Mirror, Inc. H. A. Wyckoff, President; at 133 W. 44th St., N. Y. Louis R. Reid, Editor; J. G. Ralston, Adv. Mgr.; C. M. Lokker, Mgr. LOS ANGELES, 424 S. Broadway, Ray Davidson. CHICAGO, People's Gas Building, A. T. Sears and Woods Theatre Building, R. D. Boniel.

OLIVE THOMAS

The dainty little star of Selznick pictures, whose most recent release, "The Flapper," gives her a delightful opportunity to act the hoyden with her characteristic charm. She is now hard at work on her next picture, which is to be called "Jenny," and in which she will portray another fascinating young damsel in the title role

Broadway Buzz

FROM LOUIS R. REID

GEORGE WHITE has improved upon Pinero. It is a genuine case of "Mind-the-Paint Girl" in the "Scandals" when one group of girls paints imitations of lace hosiery on the bare shins of another group.

• • •

Mr. White, however, was not explicit enough in giving credit to those concerned in the production.

"Costumes by Schneider-Anderson"—the program read.

But *was* the paint by Sherwin-Williams or by White Lead?

New York Is Not So Dull

this month after all. Just to show that George Broadhurst, Willard Mack, Channing Pollock and A. H. Woods have not everything their own way there is a real honest-to-Colt murder mystery to be solved. Chicago is welcome to its conventions so long as New York can talk of clues over the breakfast table.

• • •

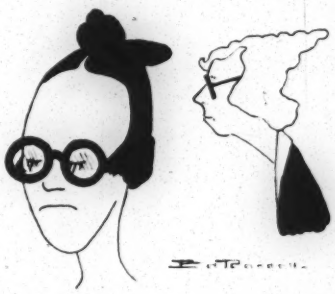
The steam roller rolled up and down the road,
Spelling certain doom;
It did not stop till it ground to dust
Hiram Johnson's boom.

What Became of

that "regular run" that was promised blatantly in the newspapers by the managers of "Nightshade"? What is a "regular run" anyway?

Why Not a Plank Against Tortoise-Shell Glasses?

While the political parties are erecting their heavy platforms with a view to correcting the domestic problems of the nation should they not attempt to break the monopoly in tortoise-shell eye glasses? There was a time when the staid, severe shell of the tortoise suggested profound intellectuality. They were worn chiefly by editors, bookworms, professors, George Harvey and readers of the Boston *Transcript*. Now a monopoly in restraint of trade in the old-fashioned gold-



rimmed spectacles seems to have been formed. Everybody's wearing tortoise-shells from those who never were highbrows and those who who never will be to those who have never been anything else.

Our Spanish Friend

Senor Ibanez, in his dispatches to the World from Chicago, declared repeatedly that the convention reminded him strongly of a bull fight. Isn't the Senor exaggerating? Not a red flag was waved during the five days.

• • •

What is so rare as a day in June when Ziegfeld does not utter a defiance of the ticket speculators?

Those Were the Happy Days

Oh, for the days of golden Aphrodite
Who stood in her niche without any nightie;
When vamps went about without any skirts,
For no psalm-singing shysters molested the flirts.

FRANK J. WILSTACH.

• • •

A
Man
May
Be
Down

but he is never out of the mind of some reformer. Take the case of the firemen, for instance. They have been ordered to stay out of the cellars of their quarters when off duty.

• • •

There is a persistent rumor that the man who sells *Matrimonial News* is soon to wed the woman who sells *Birth Control*.

Could Not a Musical Play

be written around the $10,000 bequest of an Italian count to the girl of Providence, R. I., who "will best deserve it by her conduct and family virtues." It has been said that the fourteen points required of the girl who captures the prize must be strength, truth, justice, kindness, reverence, humility, dutifulness, amiability, prudence, faithfulness, patience, cheerfulness, decorum and—if possible—discretion. Isn't the bequest safe? The catch, as the saying goes, lies in the word discretion.

• • •

The height of prodigality in this vale of strife—
"I will replace the stolen jewels."—
(Caruso cables wife.)

You Must Admit

originality is not usually rewarded. The Nebraska farmer who advertised for a wife of strength, not beauty, failed to get a response. Imagine the mountain of mail that would have been his had his advertisement read just the reverse!

When Eight Men

high in manufacturing and banking circles were asked recently when prices would come down they submitted eight different answers. There is no similar discord among theatrical managers and producers. With strange unanimity they declare theater prices will come down *if* the Board of Aldermen permits them to erect all the playhouses they want.

Of All Sad Words

of tongue or pen at Chicago the saddest were those of the special writers engaged by the metropolitan newspapers at fabulous prices. Instead of recording stirring impressions of men and events they labored to be clever with themselves always as the subjects of their articles. The best copy, as usual, was written by the staff men. In our opinion Heywood Broun's was the most entertaining, Martin Green's and Louis Seibold's the most authoritative and Arthur Brisbane's the most colorful.

• • •

What has become of the old-fashioned city editor who declared he would never print any stories of a college senior who had never been kissed?

• • •

The G. O. P. and Democrats

should engage some of the oratorical actors who were active in the Emerson-Lackaye campaign for propaganda work, so sincere, so earnest, so convincingly emotional were they in their speeches. William J. Silvertongue, before he be-

came a perpetual candidate, was always a great drawing card on the stump because he had the magnetic temperament and the vocal power of an actor. Indeed, his enemies often became sentimental under his spell and declared that the stage lost a great actor when he chose a political career.

• • •

"$100,000 Furs Theft Drops to $15,000"—headline in newspaper. Here is progress, indeed. A drop of $85,000 between the first and last editions. In the old days the thefts were doubled and trebled between the f. and l. editions.

He Was Ever a Radical

Florenz Ziegfeld, Jr., has stated that he will not permit a single song or joke on the subject of prohibition in the new "Follies."

• • •

Eugene V. Debs, as the Socialist candidate for President, intends to wear silk underwear up to the very day of Election. Now if the Republican and Democratic candidates will adopt a "Back to Balbriggans" as their slogan they may be able to cut in heavily on the Socialist vote.

Broadway Primer

(*Tenth Lesson*)

Q. What is hokum?

A. That ingredient of a play known to producers, actors and authors as surefire stuff.

Q. What is sure-fire stuff?

A. That which is sure to please Mr. and Mrs. George W. Playgoer—a familiar mixture of pathos and bathos, sentiment and humor, heroics and mild profanity.

• • •

News item: Theda Bara has sailed for Europe to study for a new role. Theda plans to keep on learning How to keep the vampires yearning.

• • •

Alexandra Carlisle appearing in "The Tragedy of Nan" held the attention of but scattering hundreds, but Alexandra Carlisle as a nominating speaker at Chicago held the attention of 14,000. All the critics there made favorable comments upon her grace, her delivery, her appearance and her argument.

It Is Strange When You

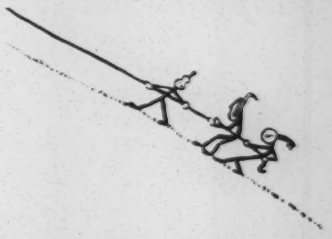
think that Villa has outlived all—well nearly all—of his enemies in Mexico. Perhaps his success is due to the fact that he always shows his teeth—he smiles at the same time he has one hand on his revolver holster. Did he get the trick from the movies or did the movies get it from him?

• • •

Los Angeles now has a population of 575,410, its increase in ten years being 256,282. And the movies are still only in their infancy!

If You Are Alert

to the signs of the times you will observe that the firm of Saxaphone, Trombone and Drum has about reached the end of its rope as far as the production of jazz is concerned. Melody is about to enter.



It is already in the anterooms of the musical comedy manufacturers, but the latter, with the exception of the concern that produced "Lassie," are still apprehensive. They are still trying to be faithful to St. Vitus. What is your prophecy? Mine is that syncopated discord will last about six months longer or about the time that "The Merry Widow" is revived and new works by Lehar, Fall and Strauss are produced.

• • •

Note to printer: Correct last week's statement to read: Had Penrose from his sick bed the result would have been the same.

How to Be a Comedienne

By Mabel Normand

Comedy Depends on Jazz—The Delicate Art of Burlesque—The Serious Business of Being a Comedienne—The Root of Humor

I AM not a highbrow. If I were, I wouldn't be earning my living by being funny—or trying to be. I know more about jazz than I do about classical music. Not that I'm not fond of a concert now and then, but on the whole I like syncopation better. My heart beats to a jazz tune, I guess. The world goes round to the sound of the international rag, as Irving Berlin said; and I think the rag he meant was that of laughter and pleasure and joy. It's a good tune! I know it by heart; and my ambition is to be able to play it on the old piano of the world with my eyes shut.

I think that

One of the Secrets

of being a comedienne is in knowing jazz, because when you know the syncopated tunes, you know the songs to which the average heart responds, and so, in a way you know humanity. To be a comedienne you've got to be human. That's the truth of the matter. You've got to be able to appreciate that side of people which is queer, ridiculous, and yet lovable. You can't make people laugh just by being odd. You've got to be more than that. You've got to be a little bit pathetic.

When people laugh most the tears start from their eyes, because laughter and pain aren't nearly so far apart as they seem to be. I sometimes think they are twins and you can't knock against their cradle without disturbing both of them, although, if you're lucky, laughter will be louder than his brother. But you never can tell.

And that's not the half of it, dearie, as the funny-men say in the papers. Try to burlesque somebody. You'll notice that you probably do it with the sort of a brush that the bill-board posters use while small boys admiringly surround them. But you

Won't Appear as Clever

to grown-ups as the poster-pasters do to the younger generation. Your brush is too thick, too wide, too everything. Burlesque is a delicate art, believe me. I'm no highbrow, as I said before, but I know that. And I know, too, that when you make fun of people you have to mimic them with just the slightest exaggeration in order to be really funny. If you overdo it, you ruin your performance, and it's pretty hard *not* to overdo your act. You have to watch every gesture, every action, no matter how small. A careless lifting of eyebrows may spoil a perfectly good hand-gesture. Watch your step all the time, and watch everything else you have about you, too. If you seem to have any idea that you're playing at something, you won't get across.

That brings me to

The Serious Side

of being funny. To be a comedienne you have to take yourself with the seriousness of a politician receiving the nomination for alderman from the hands of his fellow citizens. Charlie Chaplin, for instance, rarely smiles in his pictures. That's one of the reasons he's so funny! And if he does smile, it is pathetically and just enough to balance his tremendous gravity. When he sees a big policeman he takes off his hat to him with an air which implies that it is the most serious and sincere act in his life. If he throws a brick at the copper he does it with the same air. He takes his victories and defeats in the same melancholy way—almost.

To be a comedienne, don't try to teach a lesson. Leave that to Longfellow and the rest of the poets. Just try to be human and serious. Try to remember that people's spirits are raised by seeing a man chase a hat down the street.

There's Something Funny

in the misfortunes of our neighbors. It isn't a kindly thing, but it's a fact that there's no getting around.

To be a comedienne, you have to have something about you that is appealing. It's hard to say just what the thing is, because you can't put your hands on it; it isn't a block of wood or a glass of wine. It's a way, a quaintness, a pleasant quality that's natural and not artificial. And here again we come

To the Root of Humor

that I mentioned before: being human. That's being natural. When I played the part of a poor little hoyden in one of my pictures—"Jinx"—I tried to remember during the entire making of the production that I was a homeless little wretch grateful for kindness from anyone. In another picture I played the part of a little slavey who longed from the kitchen of downstairs to reach the bliss of the grand ball-room upstairs. And when I reached there and played the part of a lady I tried not to forget that I had been a slavey a few moments before. Things puzzled me a little; I wasn't quite sure that what I did was the correct thing, but I was visibly conscious that I was as good as the rest in my heart and proud of my clothes; oh, so very, very proud of my new, fashionable clothes!

I don't think that

Any Correspondence Course

will make a comedienne out of a girl. But neither do I believe that it's all a gift. It requires a facility and a lot of hard work. Practise makes perfect, I've heard. Who was it said that creation is ten per cent inspiration and ninety per cent perspiration? Not a pretty picture, but a true one. Work, work, work. Study every little detail of your personality. Try to find out what little peculiarities you have that can be developed for audiences and the director. Stand before your mirror and make faces at yourself. Twist your features, your arms, your body. Find out if you really have a sense of humor in your funny bone and if your spine appreciates a joke.

Pay particular attention to your mouth. I can't figure out how many different ways a pair of lips can be funny—and charming. Men try to figure it out, but even they haven't succeeded in finding the answer, I hear. If you keep your hair in a Grecian knot you may look like a goddess but if you plaster it down over your ears and leave a little loop hanging over your left eye you may look more appealing than in the other pose—and genuinely funny, too.

Don't Set Any Standard

for yourself. I have discovered that the things which make people roar with laughter in one part of the country will have just the other effect elsewhere. Geography is a peculiar thing. It seems that climate has an effect on people's humor. A southerner will laugh at a houn' dawg joke that will bore a northerner. That's one of the fifty-seven reasons why it's so hard to find out just what makes *everybody* laugh—because there are things that do, and the real comedienne is the one who gets hold of those things and uses them until they finally lose out. And remember this; if you are lucky enough to discover a gesture with a universal appeal, never forget that its get-across qualities are temporary.

Don't work a gesture to death. If you do, you'll find out quickly enough that

You Have Lost Out

with the trick. There's an art in knowing just when to drop the thing. It isn't when it's at the height of its popular appeal and it isn't when its an eye-sore to the public. My own humble opinion is that it's just after it has reached its climax as an applause-getter. But you have to be ready with something new. That's why there's so much work in being funny. You can't afford to lay your wits aside for a moment. They have to be laboring for you all the time, and not part of the time. And you'll find they won't labor if you don't.

In my forthcoming Goldwyn picture "The Slim Princess" I had to keep my wits working all the time I was making scenes, notwithstanding the fact that a great humorist, George Ade, was responsible for the situations. But even Ade will not aid you—pardon the pun—unless you aid yourself. I had to keep at top speed every moment in order to have my action suit the caption and the cut-in and the close-up.

And I guess that's all.

Counting Up

what I've said I think that I want to emphasize again the ground from which we have to begin—being human. Without that touch you might as well quit comedy and go into melodrama, where nobody is human except the villain and even he isn't a perfect thirty-six of his species. Forget all about "showing-off;" remember that you're sincere and fresh and kind (I don't like malicious humor). Hum a jazz tune and don't be a snob. If you are, you won't be a comedienne. But above all, don't neglect the jazz element. The world goes around to the sound of it, to the sound of the jazz of laughter!

Mabel Normand, Queen of Comedy since the old Keystone days, is in her element in "The Slim Princess" (Goldwyn)

THE NEW PLAYS ON BROADWAY

"SUSAN LENOX"

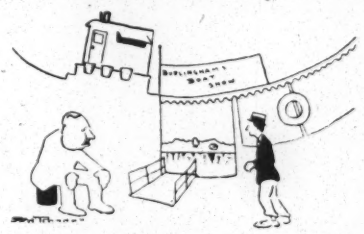
Another Movie Melodrama by George V. Hobart

A play in four acts and nine scenes, by George V. Hobart. Adapted from David Graham Phillip's novel, "Susan Lenox: Her Fall and Rise." Gowns by Joseph. Produced by the Messrs. Shubert at the Forty-fourth Street Theater, June 10.

George Warham.....Walter Walker
Mrs. Warham.....Anne Sutherland
Ruth Warham.....Charline Thomas
Susan Lenox.....Alma Tell
Sam Wright.....Harry Southard
Thomas Wright.....Albert Sackett
Kesiah Ferguson.....Grace Hampton
Jeb Ferguson.....Robert T. Haines
Robert Burlingham.....Philip Lord
Roderick Spencer.....Perce Benton
Rufus Small.....Adin Wilson
Gladys.....Beatrice Noyes
Etta Brashear.....Marie Jepp

George V. Hobart, author of "The Blue Flame" and other plays, has written another movie melodrama. In adapting David Graham Phillips' character study "Susan Lenox" to the stage, he has kept within his vision the shekels that pour over the windows of the film theaters. As a result, "Susan Lenox" has a future as well as a past.

Long-sighted is Hobart. He undoubtedly realized that the stage offered too many limitations for a graphic and realistic presentation of the varied life of the Phillips heroine.



As for the screen—well, that is different. As a celluloid pilgrimage the fall and rise of Susan suggest a multitude of possibilities. The Broadway reputation first—and then off for Hollywood and royalties.

"Susan Lenox" Shows Hobart as Scenario Writer—"Poker Ranch" in Chicago—"In Wrong" in Toronto

If you regard "Susan Lenox" as a movie with its episodes united by spoken words rather than printed captions your sense of disappointment over its dramatization will not be keen. You will watch the heroine rise rapidly from a state of unbearable humility to one of comparatively high social and moral prestige. Mr. Hobart presents no tangles in her path. She is always mistress of the situation. She finds it as easy to escape from a drunken yokel whom a cruel guardian has forced her to marry as to win the leading Wanamaker of Cincinnati for a husband. But her mood might have been more varied. She could have smiled at least once. Smiles win victories for Mary and Doug. Susan won hers entirely by tears.

Several of the scenes hold the interest of the spectator, however. There is a sprightly though uneven battle of wits between Susan and her rustic first husband. She had the assistance of J. Barleycorn, who neatly dispatched the lustful yokel to slumberland, while she ran to safety. Also when her guardian seeks in her presence to learn the circumstances of her downfall there are flashes of dramatic interest. A scene on a steamboat which served theatrical entertainment to people who resided on the banks of the Ohio River provided some amusement.

Alma Tell was especially good to look upon in the title role, and she played the dramatic moments with sympathy and feeling. *Robert T. Haines* did not have to exert himself as the drunken husband of the first part, acting with the necessary vigor and color. *Beatrice Noyes* gave a

capital sketch of a slangy street walker. *Marie Jepp* did well in a brief emotional scene. *Walter Walker* and *Anne Sutherland* were the unrelenting guardians and *Harry Southard* was a sleek villain.

LOUIS R. REID.

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"POKER RANCH"

A Racy Play by Willard Mack Presented in Chicago

Southern California is the location for the new racy tale of "Poker Ranch," from the pen of Willard Mack, and in which *Clara Joel* is starring at the Olympic, Chicago. This is the first vehicle in which Miss Joel has starred, and it is to be regretted that a better play could not be provided for one who shows such wonderful promise. In fact, the whole production is heavy from want of action, and too great an abundance of talk.

Tinkling music, singing, moonlight and Mexicans give the needed atmosphere to a tale of gambling and assassination. The story concerns a ranch owner neighbor named Yeager, whose one ambition is to control as much property as is possible for him to get, regardless of the methods he uses. Unfortunately, in the peaceful household of a happy couple, Mr. and Mrs. Jim Trainor, Yeager spends many hours.

William Boyd played the part of Jim Trainor, and was adequate in the role. *Lyster Chambers* as Phil Yeager contributed the best bit of acting of the evening. *T. Tomamoto* as Nocka, the Jap servant, was excellent. The Sheriff is well bestowed upon *Louis Hendrick*. A bit of good acting which called for applause was contributed by *Adda Gleason* as Ysobel, Tony's maid. TENNEY.

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"IN WRONG"

New Farce Presented by Robins in Toronto

"In Wrong," a new farce by Sydney Stone, was given its premiere by the Robins Players, at the Royal Alexandra Theater, last week. It proved extremely talkative and very wearisome all through.

The story was about a baby being kidnapped and entered in a contest, to win a bet made, that a friend of baby's could give him something he had never been given before. There are the usual complications, which are eventually straightened out.

Miss Caruthers as the distracted wife was excellent, especially in her advertisement writing for the papers. *Ruth Gillmore*, a very brilliant little lady, scored as the sister. *Miss Gillmore* will go far. Her ability to handle polite scenes is wonderful.

Helen Travers, as the nurse, got all there was out of the part, and *Mr. Robins* and *Graham Velsey* as the "In Wrongers" did all they could to make the comedy go. DANTREE.

BROADWAY TIME TABLE—Week of June 21st

Play	*Principal Players*	*What It Is*	*Opened*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
An Innocent Idea	Robert Emmet Kean, Claire Whitney	*Boisterous farce*	May 25	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
As You Were	Irene Bordoni, Herbert Cortbell	*Vastly amusing revue*	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	*Musical comedy by Riesenfeld*	May 4	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Beyond the Horizon	Richard Bennett	*Drama of misdirected lives*	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory Company	*Irish dramas*	May 24	Provincetown	Macdougal St.	Eve. 8.30
Civilian Clothes	William Courtenay	*Comedy of returned soldiers*	June 14	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	*Comedy of youth by Tarkington*	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	*Superb clowning*	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	*"Forget-Me-Not" revivified*	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
His Chinese Wife	Forrest Winant, Madeline Delmar	*Play of international marriage*	May 17	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	*"Checkers" set to music*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	*A horsey farce*	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.20
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov '18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	*English character drama*	Feb. ,23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kitty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Martinique	Josephine Victor, Emmett Corrigan	*Drama of the tropics*	Apr. 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
My Lady Friends	Vinton Freedley	*Sparkling farce*	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*Comedy of the '70's*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	Sept. 12	Shubert	West 44th	Eve. 8.45 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	*Jazzy summer show*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Frank McIntyre, John Westley	*To be reviewed*	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	*Rural comedy of Cape Cod*	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	*Fires of love and forest*	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Susan Lenox	Alma Tell, Robert T. Haines	*Reviewed in this issue*	June 9	44th St.	West 44th	Eve. 8.30 Mat. W. & S. 2.30
What's In A Name	Billy B. Van, James J. Corbett	*Artistic revue*	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Delyle Alda	*To be reviewed*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Gus Edwards, Clark & Bergman, Victor Moore	*Revue, songs, sketch*		Colonial	Bway & 62nd	Eve. 8.00 Mat daily 2.00
Vaudeville	Santley and Sawyer, Moss and Frye	*Revue, negro comedy*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Fritzi Scheff, Anna Chandler, Eva Shirley	*Songs, songs, songs*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

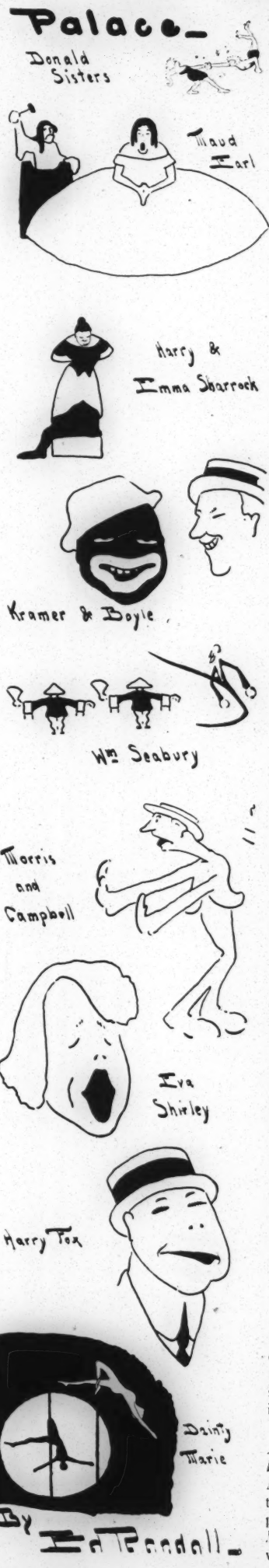
Motion Pictures

Passers By	Herbert Rawlinson	*Domestic drama*	Capitol	Bway & 59th	1 P. M. to 11 P. M.
Humoresque	Vera Gordon, Alma Rubens	*Drama of Jewish Life*	Criterion	Bway & 44th	1 P. M. to 11 P. M.
Sick Abed	Wallace Reid	*Light comedy*	Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Sand	William S. Hart	*Western melodrama*	Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Servant Question	William Collier	*Farce comedy*	Broadway	Bway & 41st	1 P. M. to 11 P. M.
The Great Accident	Tom Moore	*Comedy drama*	Strand	Bway & 47th	1 P. M. to 11 P. M

JOSEPH C. SMITH

Popular society orchestra director who is receiving many encores nightly at the Plaza Hotel with Richmond's "Somebody" and "Gra-Na-Da"

AT THE BIG VAUDEVILLE HOUSES



Harry Fox at the Palace—Colonial Has Jimmy Hussey—Lillian Shaw and Others Please at Alhambra—Anniversary Week at New Brighton

COMEDY SCORES IN PALACE SHOW

Succession of Hits by Funmakers

Comedy is King at the Palace this week, with not a single chance on earth of the monarch being dethroned. Laughter prevails, the comedy predominant through a succession of hits dished up by *Harry and Emma Sharrock, Dave Kramer* and *Jack Boyle, Joe Morris* and *Flo Campbell* and *Harry Fox*.

Long before the second half one thought the audience had laughed itself into fatigue, but there was more comedy in the closing period and not a single person deserted the theater until the last funmaker had had his fling.

The Sharrocks have been at the house before with their comedy mind-reading act but they are doing the trick stuff even faster than ever before. It is amazing the rapidity *Emma Sharrock* displays in her mind-reading.

The *Kramer-Boyle* combination is a new one, although the act has been playing the west before its present Palace opening. *Kramer*, formerly of *Kramer* and *Morton*, working in blackface and handling the comedy and also doing a dancing specialty, and *Jack Boyle*, ballad singing and warbling better than he has in years, were a large-sized hit. *Boyle's* sweet, musical voice was a feature, his solo, *Let the Rest of the World Go By* being applauded enthusiastically.

The *Morris-Campbell* act has changed some of its routine, with *Miss Campbell* wearing more attractive wardrobe and singing a new number, *Though You've Grown Tired Of Me* that has a waltz refrain.

Harry Fox, not only has a new act, some "business bits" embellished from a former vaudeville "single," but a new feminine partner, *Beatrice Curtis*, pretty, winsome and demure, who works with him on one number, *My Sahara Rose*. One of Harry's newest songs and a winner is *Hello Broadway*. He was an emphatic hit.

The *Donald Sisters* opened the show with a display of handbalancing that was skilful and gracefully done. *Maud Earl* and company were second, *Miss Earl* singing a series of numbers that demonstrated that she has a voice of high range and musical quality.

In succession followed the *Sharrocks, Kramer and Boyle*, and the *William Seabury* revue, with *Seabury* doing some marvelous dancing. His feminine dancing support also showed up well and wore some pleasing wardrobe.

After intermission appeared, *Joe Morris and Flo Campbell, Eva Shirley* and company, the vocal work of *Miss Shirley* scoring immensely and the jazz band lending admirable support, *Harry Fox* and *Dainty Marie*, *Miss Meeker* doing some thrilling work in midair. MARK.

ATTRACTIVE BILL AT THE COLONIAL

JimmyHussey, "Vanity Fair" and Others on Program

The name of *Jimmy Hussey* is always good for a big hand, and it's no exception to the rule this week at the Colonial. The program announces that *Hussey* "wishes himself on you" in his latest comedy review, "Move On," which is about the first time that anybody ever wished anything on us that we really enjoyed. *Edna Burton*, a good looking brunette, replaces the blonde *Tot Qualters*, as the girl who killed the shimmy. Her recitation of how it happened was effectively rendered, accompanied by a little shimmying easily comparable to the gorgeous *Tot*. The six shimmying cops (who jazz day and night, and are "too busy to go to a fire, keep it burning and we'll come around later") played an excellent accompaniment to *When My Baby Smiles at Me*, sung by *William Worsley*, and *Rose of Washington Square*, sung (?) by *Jimmy Hussey*, with his famous *Sadie* as an encore. The act was a riot, and the audience couldn't get enough of *Hussey*.

Alvin and *Alvin* opened with clever balancing stunts on long poles. *Sissle* and *Blake*, two colored boys lately with *Jim Europe's* band, put over a bunch of songs in fine style and nearly stopped the show in second place. They used *Baltimore Blues, Picaninny Shoes, Angeline* and *Europe's No Man's Land*, a dramatic song, effectively done by *Sissle*. *Eddie Borden*, with "*Sir*" *Frederick Courtney*, gave their usual line of patter, plus a little piano work which went well.

"*Vanity Fair*," presented by *Yvette Kiviat* and staged by *Ned Wayburn*, was a fashion show of much artistic merit. *Bobby O'Neill* danced with much agility, and sang several song numbers pleasingly. The girls were all pretty, and the costumes truly beautiful and novel. The *Silk and Satin Blues* made a splendid finale.

After intermission *Eddie* and *Bertie Conrad* offered exclusive songs in a pleasing manner, with a jazz version of *Paderewski's* famous *Minuet*, one of the best of their numbers. After the *Hussey* act, *Mang* and *Snyder* closed with athletic feats of considerable skill. CONN.

ALHAMBRA BILL MOST ENTERTAINING

Lillian Shaw Gets Lion's Share of Applause

This week's Alhambra bill is good from start to finish, with not a single dull moment.

Barbette, "In Versatile Specialty" was considered a distinctive type of red-haired feminine beauty by the audience until "she" proved to be a "he." *Barbette* is not only a clever trapeze and tightrope performer, but makes one of the prettiest girls ever introduced by a male impersonator.

The *Quixey Four*, "The Boys With Pep," not only proved that they have plenty of paprika, but that they have plenty of talent.

"A Coterie of Dance and Music," presented by *Irwin Rosen*, proved to be one of the most meritorious acts ever shown on the boards, combining tuneful song, original dancing, exquisite gowns and millinery.

Fenton and Fields, in a blackface frolic, entitled "Passed by the Board of Censorship," dispensed wholesome comedy in a manner that created gales of laughter.

Charles and *Henry Rigoletto*, assisted by the *Swanson Sisters*, preceded the Intermission with "A Muse of Versatility," a conglomeration of illusion stunts, living statues, highly developed muscles and songs.

Billy Glason, in "Just Songs and Sayings" greatly pleased the audience with breezy bits of original nonsense and wound up with a semi-dramatic recitation.

"Still Putting It Over," a musical dough boy revue found the audience in a most responsive frame of mind. This bright little act consists of the transforming of brawny dough boys into laughable bits of femininity. The boys put over plenty of good puns and laughs.

Lillian Shaw was, as usual, cordially received, and justified the reception by her clever handling of amusing characters, the bride number being one long laugh. The audience would have prolonged her act indefinitely had not that little lady maintained her exit.

The *Briants* "tumbled" the bill to a successful close, and proved to be one of the best laugh producers that ever closed a good bill. ELITA.

CELEBRATION AT NEW BRIGHTON

Eleventh Anniversary Held with Many Big Acts

With flags flying and banners blowing on the breeze, this theater is celebrating its eleventh anniversary. For this occasion a splendid bill is offered.

Joseph Santley and *Ivy Sawyer*, surrounded by a quartette of young girls, who are accomplished principals, not mere choristers, Misses *Hinda Hand, Victoria Miles, Dorothy Chesmond* and *Madeline Van*, presented "Bits and Pieces." The offering is very attractive.

Victor Moore and Company presents his old piece entitled, "Change Your Act; or, Back to the Woods." *George Rosener*, a character actor of ability and a monologist of originality, gave a new series of character studies entitled "The Anthology of An Old Actor." *Lusas and Inez* exhibited their muscular developments. *Wilson-Aubrey Trio* gave a wrestling travesty.

Libonati, a master of the xylophone, rendered a short program of syncopated melodies. *Maude Powers and Vernon Wallace* presented "Georgia on Broadway."

Dan Stanley and *Al. Birnes* offered their comedy, "After the Club," a routine of wit and songs. WALKER.

GOOD BUSINESS PREVAILS AT THE ROYAL

Manager Darling Plans Boom for Summer

Now that the summer engagement of Old Sol is here it was a gratifying fact Monday night that business was unusually good.

The show Monday night gave satisfaction. *Mr. and Mrs. Gordon Wilde* and daughter, *Connie Wilde*, presented an inimitable shadowgraphic act that was brought up to date, with the work of the trio enthusiastically applauded. *Russell and Devitt*, billed as "acromedians," did some corking acrobatics that established them as "unusual."

Hugh Herbert, in his own act, "Mind Your Business," caused steady laughter, with the little sketch being one of the comedy gems of the bill. *Herbert* is both a showman and a comedian, and is a big favorite uptown. *Elizabeth M. Murray* was in good spirits, dashed off songs and stories that were responsible for well-deserved encores.

Maurice Diamond and Lola Girlie formed an irresistible dancing combination, and they never appeared to better advantage. They closed the first part and scored one of the biggest hits of the night.

The second part started with *A. Robins* and his musical absurdities and imitations that were happily received. A war greeting was extended to the notable array of songwriting experts that form "A Trip to Hitland," with the idea of presenting the Tin Pan Alley celebrities at close range making a big hit. *Bert Gordon and Gene Ford* were next to closing, doing well with their songs and comedy, while *Those French Girls* (*Amoros Sisters*) were in the closing position and held everybody in for their complete routine. MARK.

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BUSHWICK BILL

Myers and Hanford Hit of Good Show

Aerial Valentine opened in a flying trapeze act. *Bert Howard*, pianist, played well and imitated various instruments. He played *Herschel Henlere's* latest song, *Kismet*, which went over well. *Illian and Garrett and Company* in "The Man Hunt" were good. It is a good comedy full of misleading incidents and a good story. *Lillian Herlein* in a cycle of songs sang among others *Your Eyes Have Told Me So*.

Jane and Katherine Lee, one of the headliners, received a great ovation on their appearance and without a question were well liked. They were recalled several times. *Buzzell and Parker* received their share of the applause also. They are always popular here and their act consists of some good dancing and singing.

Myers and Hanford, the "Boys from Arkansas," seemed to make more of a hit than any other act on the bill. The audience sat up and took notice at their clever clog dancing and saw playing. *Whiting and Burt*, also headliners, sang *Oh How I Laugh When I Think How I Cried About You* to the merriment of the audience. *Sleepy Head* also went over with a bang. Their act was given a good hand. *Anderson and Yvel* on roller skates closed a very good show. HUSTED.

RIVERSIDE HAS GOOD BILL

Jimmy Lucas and Anatol Friedland Main Attractions

The bill at the Riverside this week is of good quality throughout, with one or two features standing out prominently. *Jimmy Lucas*, assisted by the decorative *Francene*, has little trouble romping away with the comedy honors, and *Anatol Friedland's* "Musicland" revue pleases as it always does.

The *Weber Girls* open with a "strong woman" act, which is unusual and entertaining. *Nelson and Cronin* follow, and stir things up quite a bit with their rendition of popular songs. In third place, the irrepressible *James C. Morton*, assisted by the whole tribe of *Morton*, cavort about at anything but comfortable speed for hot weather, and keep the house in howls of amusement.

Handers and Milliss also please the audience by their pep and energy, and *Vera Barstow*, who follows, does likewise.

The *Friedland* act is too familiar in these parts to bear further comment. It is sufficient to say that everybody likes it. The English impersonator of women, *Bert Errol*, is a real treat with his unusual voice and his clever manner of putting his act across.

The real hit of the bill, however, is *Jimmy Lucas* and *Francene* in their up-to-date vampire skit. *Lucas* has never been funnier, and *Francene* makes an ideal assistant. An Artistic Treat is the closing number, offering living pictures effectively. KELLEY.

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COMEDY ACT WINS 81ST ST. HONORS

Donovan and Lee Corrall Big Laugh Score

It remained for *Jim Donovan* and *Marie Lee* to bag the applause honors of the 81st Street bill Tuesday afternoon, the good natured, jovial Irishman spinning a line of jokes that were laughgetters, while *Miss Lee's* singing and dancing plus the combined vocal efforts of the duo were sufficient to land the biggest hit of the afternoon.

All this was substantially borne out, notwithstanding that the *Mosconi Family* was on the bill and the *Mosconi's* are regarded as surefire.

While the dancing family made a fine impression and *Donovan and Lee* were the biggest kind of a hit, *Patricola* came in for her share of attention and applause. *Patricola* is a favorite upon Broadway and she sang effectively and played the violin beautifully. Among her numbers were *I'll Dance My Way Right Back To Dixie Land, The Jazz Vampire. Walthour and Princeton* opened the show with a pleasing exhibition of fancy cycling stunts. *Al. Raymond* and *Tom Schram* sang a series of songs, with the routine much the same as used by the men all season. *McLallen and Carson* skated some and talked more, making a good impression with their style of act.

The Mosconis closed the show. The feature film was "Why Change Your Wife?", with the Criterion exhibition helping the uptown engagement. MARK.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I Want To Be In Heaven With My Rockaby	
Lullaby Mammy	Harry Fox
Though You've Grown Tired of Me	Morris & Campbell
Thanks For Your Smile	Anatol Friedland
Rosa of Santa Rosa	Eva Shirley

PALACE—CHICAGO

Lydia Barry and Harry Watson Score Hit

The Palace this week has a very light show with *Lydia Barry* taking most of the honors and *Harry Watson* a close second. *Sully, Rogers and Sully* moved over from the Majestic, opened with their bar act. *Leipzig* with his cards entertained.

Brown and Weston, a new sister act, did nobly. It's a corking combination. Both are fine dancers, carry lots of wardrobe and a pretty set. *Basil Lynn*, assisted by *Howland*, only did fair. The Englishmen's humor did not seem to get them. *Gertrude Vanderbilt*, with some snappy songs and talk, went over splendidly. *Harry Watson, Jr.*, followed, taking all the laughs. *Ishikawa Brothers* closed. MORTON.

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MAJESTIC — CHICAGO

Jack Osterman, Emma Carus and Marx Brothers Please

Monday was a rainy afternoon at the Majestic upon whise bill appeared *Jack Osterman*, a Chicago boy, as the chief attraction. *Jack* is assuredly versatile and his friends couldn't applaud enough. His impersonation of Eddie Cantor singing *Last Rose of Summer* was clever.

Opening the bill was *Frank Wilson*, doing stunts on a bicycle. Next came *Green* and *Deane*, doing comedy songs. In third place appeared *Sarah Padden* in a tragic monologue about war and love. *Emma Carus* put over six songs in her usual hail-fellow-well-met style, while the *Four Marx Brothers* are as musically versatile as ever. *Florenz Ames* and *Adelaide Winthrop* appeared in a clever sketch and the bill closed with *Miss Robbie Gordons*, who poses. SCOVILLE.

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ORPHEUM BILL

Fritzi Scheff Headlines Interesting Bill

Fritzi Scheff, the brilliant prima donna, heads this week's program with her songs that are both distinguished and interesting. *Al Lydell* and *Carleton Macy* presented a side-splitting country yokel sketch, entitled "Old Cronies."

Grace Huff, supported by *Ralph H. Remley* and company, presented a comedy sketch, entitled "Just Like a Man." *Harry Tighe*, the "you all know him" comedian, assisted by the musical comedy favorite, *Alma Francis* pleased very nicely.

Ruth Budd, the girl with a smile, gave us her mid-air athletic novelty. *Coley* and *Jaxon* presented a novelty known as The Minstrel and the Maid. The *Four Nightons* gave their acrobatic novelty.

Ed. Morton, vaudeville's pleasing singer, entertained. The *Royal Gascoignes* in a unique offering completed the bill. WALKER.

(*New Acts on page* 1277)

In the Song Shops

BY MARK VANCE

Harry Hershfield's Pin Money—Florence Dove's Song Chosen—Lee David Is Classy Songwriter—Baby Boys Inspiration for New Number

HARRY HERSHFIELD, the cartoonist, is picking up some nice pin money with the "Abe Kabibble" records on the Columbia records. They are taken from the "Abie The Agent" series of *Hershfield* cartoons in the Hearst papers, with *Hershfield* given credit for each of the recitations recorded.

From Kansas City comes word

That Florence Dove

has written a new song, *In Your Old-fashioned Garden Of Love Today*, with music by *George Parrish*, that has been selected by *Carl Hinton* of Denver, National Commander of the Confederate Sons of Veterans for *Mrs. Hinton* to sing at the National Confederate Veterans' Reunion to be held in Galveston, Texas, in October. Contributions were asked from southern women and the *Dove* number was chosen. *Miss Dove* is now anxious to secure a publisher before the song is sung and a number of New York publishers have the number under consideration.

Up in Mary's Attic is the title of a new song just published by the Broaker & Conn Music Company Inc., 63 Fifth avenue. The title is the same as the photoplay with the theme based upon the picture released by the Fine Arts Co. *Ethel Broaker*, who wrote *Bohemia, Gems* and other recent successes, wrote the music while the lyrics are by *Dwight Conn*, who has been representing the DRAMATIC MIRROR in Philadelphia. The number received quite a prominent play in Cleveland during the motion picture convention.

THE WEEK'S BEST SELLING SONG RECORDS

COLUMBIA—Who'll Take The Place of Mary (A2913), Peerless Quartette; Reverse—Mother's Hands, Peerless Quartette. That Wonderful Kid From Madrid (A2898), Al Jolson; Reverse—I'll See You In C-U-B-A, Jack Kaufman. VICTOR—Oh, By Jingo (18666), Margaret Young; Reverse—Profiteering Blues, Billy Murray. Oh, How I Laugh When I Think How I Cried About You (18670), Victor Roberts; Reverse—My Sahara Rose, Victor Roberts.

Lee David and success

In Songwriting Are Synonymous

and everything that he writes seems destined for immediate fame. And repeated hits by *David* have not swelled his head one bit and he just fairly exudes modesty in conversation. *David* is now an important link with the B. D. Nice music company, which is spending a lot of time and money in exploiting some of *David's* recent successes. The first number that *David* turned over to Nice upon his affiliation was *Tents Of Arab*, with *Wond'ring* the second and *Romance* the third. Each has had a phenomenal sale. *Romance* was based upon the theme of the big feature in which *Doris Keane* appeared and would have attained popularity upon its merits. However, the song and its simultaneous appearance with the film will reap greater harvests. And now that the Nice firm has consummated a deal with Francis, Day & Hunter whereby the latter will handle the Nice catalogue, the *David* numbers will come in for renewed prestige and popularity. Incidentally, *David's Wond'ring* attained a play upon the "mechanicals" when the Ted

THE WEEK'S BEST SELLING SHEET MUSIC

BALLADS—I'd Love To Fall Asleep and Wake Up In My Mammy's Arms, Waterson-Berlin-Snyder; Everybody's Buddy, Stark,Cowan.
FOX TROTS—At the Moving Picture Ball, Leo Feist; Oh, By Jingo, Broadway Music Co.
WALTZES—Down By The Meadow Brook, Waterson-Berlin-Snyder; That Naughty Waltz, Forster.

Lewis band made a Columbia record of the number. The result was that every phonograph and player company obtained the number for their list. *David* wrote *Clouds*, a high class number which the Nice offices plan to exploit extensively this summer.

David is a Columbia University man and it was in the local school that he began to develop talent as a songwriter. In fact he wrote a show for presentation by the more talented members of Teachers' College, where *David* qualified as a supervisor of music in the schools. *David* won a prize among numbers submitted by teachers for the best theme written for the children. When *David* decided to engage in writing professionally for stage and concert the New York schools lost the services of a good supervisor of music.

Before *David* joined Nice he had written a series of topical hits including *Calling Me To The Hills, Sipping Cider Through a Straw, Wild Honey* and *Just Lonesome For You*, which *David* placed with different publishers. Now all his compositions go through the Nice company, with all listed for the thirty-cent classification. None of the Nice numbers are sold via the 10c counters. The Nice company through its heads watched *David's* work with interest and knowing that he wrote high class music set out to attach his works to the Nice list. *David* has written for shows and vaudeville, having a number of acts that were successful through his material. *David* was commissioned to write several interpolated numbers for *William Rock*.

B. D. Nice has been in business about a year yet Nice has made a number of innovations that were both original and worthwhile. One of the most novel perhaps was the Vaudographs in which songs were cameraed and synchronization formed through vaudevillians in action before the camera. Headliners from vaudeville were "caught" in "one reelers," with Nice using songs to help the idea along.

The way *Milt Hagen* keeps on the go

Reminds One of the Old Saying

"off again, on again Finnegan." He returned from a long trip not long ago and last week boarded a fast flyer for the Pacafic Coast, where he will spend the summer. *Hagen* is the hustling young man attached to the Daniels & Wilson forces who "made *Bow Wow* famous" and while in New York recently placed the "hits" of that firm upon more than fifty "mechanicals," with this result attributed to the novel and unique way he placed his advertising copy and the style in which it was presented. *Hagen* is a firm believer in "printers' ink" and likes nothing better than to frame up readers and "snipers" that will catch the eye at once. He is a member of the Green Room and Advertising Clubs of New York and knows the newspaper fraternity so well that he has planned to make his headquarters in the Press Club in San Francisco.

Diero plans to arrive

In San Francisco August 8

to take part in the annual picnic and outing of the Accordeon Club of San Francisco and according to all reports *Diero* will be the main guest of honor. The club has sent an urgent wire to

THE WEEK'S BEST SELLING DANCE RECORDS

COLUMBIA—Fox Trot (A2899), Hold Me, Art Hickman's Orchestra; Reverse—One-Step, Dance With Me Again, Art Hickman's Orchestra. Waltz (A6147), Delilah, Columbia Orchestra; Reverse—Waltz, In Shadowland, Prince's Orchestra.
VICTOR—Fox Trot (35695), Ching-a-Ling's Jazz Bazaar, Jos. C. Smith's Orchestra; Reverse—Fox Trot, Irene, Jos. C. Smith's Orchestra. Waltz (18669); Wild Flower, Irene Ferara-Anthony Franchini; Reverse—Waltz, Alabama Moon, Hawaiian Trio.

Diero to make sure and be with it in August and his "coming" will be heralded like a circus. *Diero* has been with the club before and the thousands who belong have gone to a lot of expense in booming *Diero's* presence at the picnic.

Diero, in recognition of what he has done in the musical world with the accordeon has received gold medals and he also is the holder of a gold medal awarded at the San Diego Exposition. This San Diego medal by the way was given for *Diero* drawing the largest crowd to a recital, *Diero* and his accordeon outdrawing *Kubelik* and other musical stars.

Diero, who composes music and has been a headliner in vaudeville for years, at present is making accordeon records for the "mechanicals" at a weekly stipend in three figures, has an offer to head a traveling show, playing ten weeks through the Turner & Dankhen picture houses on the Pacific Coast. *Diero* has composed a number of new marches, foxtrots and one steps he will make for the Pathe Company.

Dave Ringle is a songwriter. So is *Bob Schafer*. They have known each other a long time. They have conjointly written some of the best known topical hits of the musical world. Each is married. It so happened that the stork brought a baby boy to each writer's home, the events taking place within a few weeks of

THE WEEK'S BEST SELLING MUSIC ROLLS

REPUBLIC—Fox Trot (42818), Dardanella Blues, Fred Fisher; Waltz (41518), Alabama Moon, Sam Fox Co.
EMERSON—Fox Trot (50637), Make That Trombone Laugh; Ballad (50639), A Little Girl's Good Bye.
Q-R-S.—Ballad (1125), Only You, Phil Ohman; Fox Trot (1121) In Sweet September, Pete Wendling; One-Step (1115), Bow Wow, J. Russell Robinson.

each other. Happy as sunflowers, the proud daddies have written a song celebrating the "arrivals" entitled *Baby Mine*.

The Victrola record of *Bo-La-Bo* (Fairman) which is one of the "leaders" for Witmark, had a most remarkable sale without much booming.

Songs may come and songs may go but T. B. Harms Co. continues to get a great popularity play on *Swanee*. Harms also has the publishing rights to *Left All Alone Again Blues* from "The Night Boat." The latter was written by *Anne Caldwell*, with music by *Jerome Kern*.

Jean (Waterson-Berlin-Snyder) has had a bigger run as a fox trot from bands and orchestras than it did as a vaudeville number.

Desert Dreams (fox trot) is gaining in popularity and bands in summer concerts are giving the number special attention. *Leo Lewin*, manager of the band and orchestra department of the Waterson-Berlin-Snyder Company, composed it.

Anytime, Anyday, Anywhere, written by the composers of *Tell Me*, one of the record-breaking song hits of the current season, namely Louis Weslyn (lyrics) and *Max Kortlander* (music), exploited by the Richmond Music Co., is a "natural" that is in great demand from all parts of the country.

The McKinley Music Company claims that there are four big hits upon its list that are holding their own where the waltz, onestep and fox trot are popular. The numbers are *Sweet Hawaiian Moonlight, Weeping Willow Lane, Pickaninny Blues* and *Floatin' Down To Cotton Town*. They are all by *F. Henri Klickmann's.*

A stunning dress for promenade and shopping is this Bergdorf-Goodman creation, worn gracefully and with not a little distinction by Irene Blackwell, the motion picture star. Of black camel's hair, with jade green embroidery, and with a smart cape coat, it lends an enduring charm and daintiness

Fashions From The Footlights

BY MLLE. RIALTO

WARM weather costumes were quite in vogue in George White's "Scandals of 1920," and, as they were decidedly becoming to the very, very good-looking members of a large chorus, it does seem too bad that all femininity cannot add abbreviated skirts and backless waists to their wardrobes. *Ann Pennington*, as a particularly enticing Scandal, appeared mostly in smiles and socks and looked very sweet and cunning, and danced her way quite to the warm T. B. M.'s heart. A feature of two dresses worn by chorus girls were the

Backless Evening Gowns

in unrelieved black. And what could be more appealing, these trying days of late spring? Indeed, these were stunning frocks for the Country Club dance. One was of black satin, very simply made, cut low in front—and much lower in back—with narrow straps crossing the shoulders. A stunning effect was given the gown by the

Apron Effect in Sequins

of glittering black which fell from the waistline just above the hem of the skirt. The sparkle gained by this sequin trimming gave just the right touch of this youthful and appealing frock. Another evening dress, of all black, had a foundation of black satin, while

Bouffant Lines Were Gained

by the use of black Chantilly lace draped over the hips, in full, cloudy effect. This frock, too, had low cut shoulders, and was of the backless variety. With these two dresses, black ties of the newest last from the *I. Miller* shops were worn.

In a clever number in which favorite songs were sung by four pretty maidens, *Darry Welford*, as Miss Home Sweet Home, looked girlishly charming in a frock of flowered chiffon. This was of white backgrounds with pale pink roses showing prettily in a dainty design. The dress was of

The Three Tier Model

which has become a favorite style this spring. It was particularly well suited to *Miss Welford*. Black Chantilly lace formed a Bertha at the neck, and black velvet ribbons outlined the waist. A hat reminiscent of Civil War days completed a very simple and appealing outfit. Costumes for Mr. White's "Scandals" were from *Schneider-Anderson* and *Paul Arlington, Inc.*

Far from the activities of the "Scandals," "The Fall and Rise of Susan Lenox" is attracting attention, mainly because of the appeal of pretty *Alma Tell*, who plays Susan. *Miss Tell* is a real beauty and appeared to advantage in several stunning *Joseph* costumes. Her first was

Plain Frock of Blue

which possessed a side plaited skirt and a simple little waist with long sleeves. For color, the frock relied upon the Alice Blue collars and cuffs. In the latter part of the play, *Miss Tell* was seen in some unusual and very fetching costumes, of more elaborate design. One suit in particular of sand color with

Trimming of Beaver

was very becoming. This had an accordion plaited skirt, made rather short, and so giving a chic air. The blouse jacket was very effectively trimmed with beaver, in a broad rolling collar and about the cuffs. Just below the belted-in waistline, and over both hips, there were four narrow strips of beaver, laid horizontally one above the other, each about a quarter of a yard in length. This combination of the shades of sand

A front view of a "Vanity Fair Pettibocker" in which the Petti is absent—cool and comfortable for summer

An innovation in ladies' underwear which Nat Lewis is featuring is "Vanity Fair Pettibockers"—a garment popular with theatrical people and other people as well because it combines a petticoat with knickerbockers, giving coolness, grace and freedom of limb to its wearer

Another view of the "Pettibocker," showing the trim tailoring and the ready comfort of the garment

CAROLYN ARNOLD

A dainty little frock is this Fan-ta-sai silk model worn by Miss Arnold of "The Charm School." It is suitable for any flight or descent of summer temperature—but should the air be cool a sweater can be worn with it

and beaver was very pretty. A belt, quite narrow, was tied about the waist and hung in two flaps, down the front. With this suit, brown ties and silk stockings and a

Hat of Sand and Brown

were worn. The hat was of the rolled up sort so much in favor and proved just the type to set off the smartness of the suit. *Miss Tell* also wore two modish evening gowns. One was of girlish appeal, while the other was more suited to the debutante of statuesque beauty. This latter gown was of Helen pink, beautifully brocaded in a silver design, and was of the form fitting style,

Relying Upon Its Lines

for its beauty. It was very effectively draped, and in the left side draping had silver fringe falling from the waist to the ground, and also on the edge of the fish-like train. The bodice was very low, and was draped, possessing silver bands for the shoulder straps. A headpiece of silver carried out the color scheme, while a unique feature of the gown was the

Ostrich Feather Trimming

in an exquisite shade of Helen pink, which decorated the back of the gown, caught up in the folds just below the waistline. A large fan of the same shade of feathers was carried with becoming effect, while silver slippers and stockings completed the picture.

The other evening frock, of more simple design, was of

Dresden Flowered Taffeta

girlishly made, with bouffant lines at the hips, gained by a generous puffing of the dainty material. The waist possessed tiny puffed sleeves, and was youthfully cut at the neck, in a round, low outline. The skirt was very prettily trimmed with delicate garland effect of roses in the Dresden shades.

MARGUERITE NAMARA

Miss Namara of the Chicago Opera Company sets off charmingly this Callot frock of gray Indestructible Voile. It is a filmsy creation, with its blue satin pipings, its lace fells and its pastel colored hand-made roses. To complete the costume Miss Namara wears a summer evening wrap of blue and silver tissue, with a fur collar

EMILY STEVENS

A remarkably youthful costume which Miss Stevens wears in "Foot-Loose" is a trim suit of dark blue from the shops of Bergdorf-Goodman. The jacket—a very smart affair—is in straight lines well below the hips, and is effectively trimmed with long fold reveres of orange and blue striped silk. A hat of gold and black adds a pleasing touch

STAGE NEWS OF THE WEEK

MANAGERS PLAN TO CURB LIBERTIES BY COMEDIANS

Both Musical Comedy and Vaudeville Managers Turn Attention to Offensive Material

STEPS are now afoot, according to report, to curb the tendency of stage comedians to overstep the proprieties of the stage license and take undue liberties not only with their material but with persons sitting in the audience. Flagrant examples of offensive stage tactics offered in "big time" vaudeville as well as in revues and shows, now current on Broadway, not only have drawn the caustic criticism of the press but have sent audiences out of the theaters expressing indignation.

The other night a summer revue reached Broadway for its premiere and anticipated a stay on the "Big Street" and the newspaper reviewers to a man lambasted one of the comedians for what was openly branded as "offensive" and "raw" work.

Another show that recently folded its musical comedy tent permitted several of the participants to engage in stage maneuvers and byplay that were suggestive and unfit for any stage.

In several vaudeville houses, the comedians are running wild with material and "bits" that need the weight of the big stick that could be applied by the powers that control.

Open disgust in New York theaters has been shown of comedians, impersonating negroes, kissing women with the act or attached to other acts upon the bill. The objectors claim that such "business" is unnecessary, unfunny and offensive.

KLAW'S NEW THEATER

Many Novelties Planned—House to Cost $175,000

Marc Klaw's new theater will be erected on lots 251 to 257 West Forty-fifth Street.

The plans call for a two-story stone building of Italian Rennaissance architecture. The structure will cost more than $175,000 to erect, exclusive of furnishings, stage appurtenances and mechanical devices.

The theater will be comparatively small, having but one balcony, which will have a seating capacity of 400. The orchestra will have 600 chairs.

The color of the theater will be white. The construction, it is expected, will consume about six months' time. When finished it will be used exclusively for legitimate productions.

Especial attention will be paid to the interior decorations. Mirrors will be set into the walls.

The plans include a "coeducational" gentlemen's and ladies' lounge, a buffet where drinks and sandwiches will be served between the acts, illuminated numerals at the ends of seats and an organ to provide music between acts. But there will be no stage door, the architect, Eugene de Rosa, providing a long court before the stage can be reached.

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New Theater in Springfield, Vt.

A new theater is to be built in Springfield, Vermont, by Leon J. Albee. Springfield has long needed a modern theater with adequate seating capacity. Mr. Albee has bought the Kimball property on Main street and will erect a modern fireproof building to cost $75,000. Associated with Mr. Albee will be his cousin, Henry E. Hubbard of Rochester. J. Harold McDowell of New York is the architect.

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"Seeing Things" Presented

Messrs. Wagenhals and Kemper produced their new farce "Seeing Things," by Misses Margaret Mayo and Aubrey Kennedy, at the Playhouse on Thursday, June 17. The cast includes Frank McIntyre, John Westley and Dorothy Mackaye.

Equity Elects Emerson

John Emerson has been elected president of the Actors' Equity Association by a decided majority. Charles B. Wells, Brandon Tynan and Charles Sindelar, official tellers, reported that both candidates had agreed in writing to a preliminary announcement regarding the result of the election.

Upon announcement of the result, Wilton Lackaye, who ran on an "Independent" ticket, declared he felt the election was illegal and was considering whether or not to contest the result in the courts.

Other nominees of the "Regular" party, elected with Mr. Emerson are Ethel Barrymore, vice-president; Grant Stewart, recording secretary; Richard A. Purdy, treasurer; Edmund Breese, William Courtenay, Will J. Deming, Elsie Ferguson, Echlin Gayer, DeWitt C. Jennings, Otto Kruger, Ralph Morgan, Grant Mitchell, Bruce McRae, Marjorie Rambeau and Ernest Truex as council members to serve three years.

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Theater to Replace McVicker's

Chicago is to have a new McVicker's Theater. It is to cost about $2,000,000 and to be combined with a twenty-one-story office building.

Chicago's historic playhouse—the third oldest in America—has burned twice. The new McVickers will contain about 3,000 seats.

CANADA FIRM ACTIVE

Best American Road Productions to Be Seen in Dominion

George F. Driscoll, general manager of Trans-Canada Theaters, Ltd., the big corporation controlling a chain of theaters across Canada, has extensive plans under way for the new season. It is the intentions of the Trans-Canada people to make several radical changes, involving the presentation of the best road productions in America, as well as some of the best English successes.

"Trans-Canada Theaters, Ltd., are just getting into their stride," said Mr. Driscoll. "It has taken us over six months to clean up the situation which confronted us when we took over the chain of theaters which is now ours. Heavy expenditures are contemplated in the effort to give the public attractive entertainments. The best road productions in America will be brought here during the winter months, and in this connection bedroom comedies and suggestive plays will not be considered. This policy is to be rigidly insisted upon by the Trans-Canada directors."

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"Sweetheart Shop" in Fall

Edgar MacGregor and William Moore Patch's combined production of the musical play, "The Sweetheart Shop," will not reach New York's Broadway until Fall. The attraction is now playing at the Illinois Theater, Chicago, and it will probably remain there for an all-Summer run.

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To Do Shaw's Play

By an arrangement with George Bernard Shaw the Theater Guild will introduce to the American stage next season at the Garrick Theater, Shaw's play, "Heartbreak House."

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To Give "Sweet Lavender"

Sir Arthur W. Pinero's "Sweet Lavender" will be presented by the Evening Class of the Alveine School of Dramatic Arts at the School studio, 225 West 57th Street, New York City.

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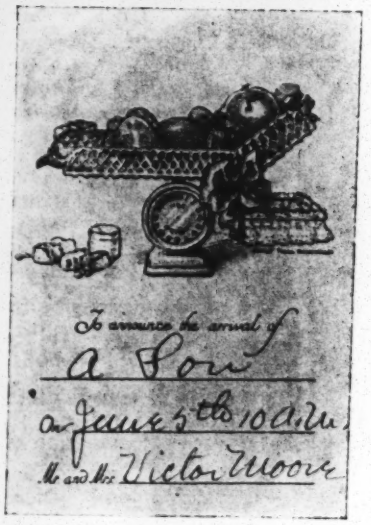
"Follies" June 22

Florenz Ziegfeld, Jr., has postponed from Monday night, June 21, to the following night the first performance here of his new "Ziegfeld Follies" in the New Amsterdam Theater.

IS THAT SO!



Veronica Marquise has been assigned to the Century Promenade, the new roof entertainment of the Shuberts.

Katherine Emmett, Catherine Lexroe and *Charles White* have been engaged for Avery Hopwood's comedy, "Don't Be Afraid," which the Shuberts will produce.

Edith Lyle has been engaged by Leo Ditrichstein and Lee Shubert for the part of the American girl in Eugene Brieux's new comedy, "The Americans in France."

Doris Kenyon of "The Girl in the Limousine," is back in New York after a long season in the farce. She has terminated her film contracts and will begin rehearsing in a new spoken play soon.

John Drinkwater, author of "Abraham Lincoln," has written the preface for Mary Prescott Montague's story, "England to America" (now published separately), which, when published in the Atlantic Monthly, won the O. Henry Memorial prize for the best short story of 1919.

Nance O'Neil will terminate her engagement in "The Passion Flower" after her engagement next week at Newark. It will be resumed in the fall.

Henry Duffey, who played the leading masculine role in the Woods' production, "A Question of Time," recently tried out-of-town has had an offer to appear on the screen shortly. In the same deal are involved the plays of *Anne Nichols Duffey*, his wife.

Watson Barratt, who is designing sets for "Cinderella on Broadway," is re-decorating the Century Promenade and designing costumes for Clare Kummer's new play, "The Lights of Duxbury," as well as the sets for the new comedy by Avery Hopwood and a revue that goes to the Bijou.

Ivan Rudisill has been enagged as musical director for "Buzzin' Around."

Mabel Ilson, one of the original Mack Sennett bathing beauties, has been engaged for the "Midnight Rounders" which shortly opens on the Century Promenade.

The *Echo Four* have been engaged by Joe Weber for "The Little Blue Devil" which goes on tour in August.

20 YEARS AGO TODAY

"The Burgomaster" is produced at the Dearborn Theater in Chicago with cast including William Norris, Knox Wilson, William Riley Hatch and Ada Deaves

Maude Fealy is engaged as "the Youngest Leading Lady on the American Stage" by William Gillette.

Dramatic version of Sir Walter Scott's "Kenilworth" is produced at the Kennington Theatre in London.

5 YEARS AGO TODAY

A. H. Woods produces "See My Lawyer" in Atlantic City with cast including T. Roy Barnes, John Daly Murphy, Grace Valentine, and Georgia O'Ramey.

Mary Pickford in "The Dawn of a Tomorrow" is released by Famous Players.

Charles Dillingham Gets Control of New York Hippodrome.

The Shuberts Produce "The Blue Paradise" at Atlantic City with Cast Including Cecil Lean and Cleo Mayfield.

STAGE NEWS OF THE WEEK

KLAW AND ERLANGER DENY PHILADELPHIA CHANGES

Theaters There Intact—K. & E. Have Two Houses in Cleveland, One the New Ohio Theater

DESPITE all reports to the contrary, the booking policies of the Forrest, Broad and Garrick Theaters in Philadelphia, will remain under the direction of Klaw & Erlanger. Rumors flew so thick and fast about proposed changes at the Philadelphia houses that an official statement was issued, denying them and saying emphatically that K. & E.'s interests there remained intact.

Mr. Erlanger has assummed the lease of the Forrest Theater and also is interested in the lease of the Broad Street, having an option upon its purchase if he sees fit to exercise it. He is also interested in the Garrick. Hence the K. & E. statement that no change is contemplated upon the former Philadelphia situation.

K. & E. will have two houses under their booking control in Cleveland next season. The Erlanger franchise has been granted to the new Ohio Theater that the Ohio Theaters Inc., is building, the company that includes Robert McLaughlin, E. P. Strong, Joseph Laronge, etc.

The Ohio Theaters Inc., has just taken a lease upon the Opera House in Cleveland until such time that the Kresge Company decides to tear it down and build a new five-and-ten-cent store thereupon.

Charles Dillingham's "Apple Blossoms" is scheduled to open the new Ohio November 15.

GOLDEN'S PLANS

"Dear Me" to Open in September and Others to Follow

John Golden in announcing his plans for the coming season said that "Dear Me," starring Grace La Rue and Hale Hamilton, will open here early in September. It has just finished eighteen weeks in Chicago. Another production of his will be "Romeo and Jane," a fantastic mythical comedy by Edward Childs Carpenter, tried out at Washington last month, and "Heaven," a dramatic comedy by Austin Strong.

Following these offerings will come "The Wheel," a comedy by Winchell Smith, and "Bumbo the Clown," a fantastic comedy, by Lawrence Gibson. "Lightnin'," which is approaching its 800th performance at the Gaiety will be continued. Another "Lightnin'" company will tour this country and still another Australia. The original cast for "Three Wise Fools" will tour the Pacific Coast and Australia, while the English company for the same play will go through the provinces. "Turn to the Right" will continue its fifth season on the road. Mr. Golden, in conjunction with Winchell Smith, will produce a series of photoplays, beginning with "The New Henrietta," in which William H. Crane and Buster Keaton will be featured.

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"Sonny" to Be Produced

The Selwyns have added another new play to their imposing list of productions next season. It is entitled "Sonny," and is the work of George V. Hobart. It will have its showing early in the Fall.

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New Play by Buchanan

Thompson Buchanan, author of "Civilian Clothes," has written a new play which will shortly go into rehearsal. Mr. Buchanan's latest effort is for a woman star, although the name of the star or the title of the play have not yet been revealed.

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Ed. Wynn Carnival Moves

Arrangements have been made to continue the summer run of the Ed. Wynn Carnival, by moving it on June 21st, to the Selwyn Theater across the street from its present location.

L-i-g-h-t-s Opens Clubhouse

This week saw the opening of the Light House at Freeport. Many actors have been in attendance during the opening week, celebrating their return from the road to a life of ease and entertainment in their summer home by the sea.

The first weekly show will be given at the club Saturday, and Frank Tinney according to the custom, is the first skipper or producer.

• • •

"Come Seven" Produced

George Broadhurst presented Monday night, June 14, at the Broadway Theater, Long Branch, for the first time on any stage, his latest production, "Come Seven," the "comedy novelty in three throws," by Octavus Roy Cohen. The play is Mr. Cohen's dramatization of his own stories of Southern life. • • •

New Rock Revue

William Rock announces that the revue which he is to present at the George M. Cohan Theater in the future will be called "Silks and Satins."

SOMERVILLE PLAYERS SCORE

Stock Company Opens in Binghamton with Success

With a show that rivals many that have come direct from Broadway at New York prices the Somerville players of Boston opened a period of stock productions at the Stone Opera House, Binghamton, June 7, and scored a real triumph. "Polly With a Past" was the opening vehicle and a better, brighter play could not have been chosen. to exploit the charm and artistry of *Anne Bronaugh*, by far the cleverest little leading lady a stock company has yet presented to Binghamton amusement lovers. In fact the entire company is one that sends an audience away wondering why it is playing stock.

Carrol Ashburn, the leading man, does not leave a great deal to be desired either. He did excellently with an awkward part. But chief in *Miss Bronaugh's* support came *Booth Howard*. His handling of his role was as natural and finished and delightful a piece of light comedy as has been seen in some time. *John Gordon* was the other breezy friend who acquitted himself skillfully. *Henry Crossler* was excellent as the commodore. The play is offered with two very artistic sets which blended with the proper atmosphere to the benefit of the exceptionally fine appearing and capable company. Staged by *Jas. A. Doyle*.

"Peg O My Heart" was the bill for the last half of the week

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Mme. Rejane Dead

Mme. Rejane, the famous French actress, died June 14.

Mme. Rejane's performances in "Madame Sans Gene" and "Divorcons" in 1893, made her as well known in England and the United States as she was in Paris, and in later years she appeared in characteristic parts in both countries.

Muriel Ostriche taking a stroll at Atlantic City. Miss Ostriche has recently deserted musical comedy to appear in Arrow Film comedies

"CINDERELLA ON BROADWAY"

New Winter Garden Show Produced in New Haven

The traditional Yale audience which has always monopolized the Shubert Theater on the opening night of the Winter Garden productions here, was lacking at the presentation of "Cinderella on Broadway" June 14. Many of the students have finished their final examinations, and have left the city, but those who remained were able to lend a bit of the old collegiate atmosphere of cheering, whistling and hissing.

The curtain was raised promptly at eight on an obscure plot, which was taken from the "Cinderella" fairy-story. Prince Charming finds Cinderella in a toy shop, for she has possession of a magic book. He tells her that he will folloy and protect her as long as she keeps this book. Then he falls in love with her, and after several complications, they live happily ever after. The usual gorgeous scenery is effectively introduced, but at times it is suggestive of the John Murray Anderson type. One scene consists of a transparent drop, behind which the "Phantom Loves" descend a staircase. Another is a clever dramatization of a short story.

John T. Murray, with his little "gloom" girls, scored the first hit and won deserving applause throughout the performance. However, the young ladies in the cast were the most popular. *Miss Flo Burt* singing a catchy tune called "Whistle" evoked a storm of applause as well as whistles. *Miss Jessica Brown* was the most popular dancer, and *Miss Eileen Van Biene* was more than captivating.

The successful melodies were: "Glooms," "Whistle," "Cindy," "Patchland" and "Any Little Melody." The final curtain descended at nearly one o'clock.

ED CLARK, JR.

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Joining Santley and Sawyer Act

At the Palace next week the big act, headed by Joseph Santley and Ivy Sawyer, tops the bill, the date marking the last appearance of Santley and Sawyer with the offering prior to their departure abroad to spend the summer. Jack Patton and Loretta Marks, now in vaudeville, late of the "Going Up" show, will head the turn after the Palace date, playing the contracted dates of the revue. Mr. Santley and Miss Sawyer will be in a Dillingham show in the fall.

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For Dollys and Fox

Comstock and Gest have commissioned Guy Bolton and S. Jay Kaufman to prepare the musical novelty in which the Dolly Sisters and Harry Fox will be featured next season. Jerome Kern will provide the music.

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Prize of $250 for Best Title

A prize of $250 is announced by the management of "What's In a Name" for a new supplementary title for this musical comedy which reached its 100th performance at the Lyric Theater June 14.

Leo Carillo—From Vaudeville to Stardom

Just Closed 140 Weeks Tour in "Lombardi, Ltd."—Gives Stage Preference Over Oil Boom—Says Hard Work Is Main Reason for Success

A FEW years ago, Leo Carillo, who on last Saturday night closed a 140 weeks' starring tour under Oliver Morosco's direction in "Lombardi Ltd." and who next season will be starred by the Selwyn offices in a new play, was classified in the chronology of the "big time" vaudeville booking sanctums as a "standard act." Now that Carillo has attained legitimate stage fame as a star and is no longer expected to depend upon the variety stage for his sustenance, a representative of the DRAMATIC MIRROR interviewed Carillo upon the last playing stand of his long season at the Bronx Opera House, New York.

In our talk

With Leo Carillo

we learned that Leo has not forgotten the good old days when he was a "vaudeville single" and still prizes many acquaintances and friendships formed during the seasons that he trailed the north, south, east and west in the varieties. Leo still considers that his start toward his present niche was accomplished through his vaudeville route, the "two a day" long being a staff of life that now stands him in good stead in divers ways. In the following personal statement by Carillo, the vaudeville profession in particular, will obtain a message of cheer that can well be tacked in the memory calendar of variety workers who at heart cherish a desire to become a stellar light in the legitimate annals. Carillo speaks some happy words of encouragement.

In the passing we wish to chronicle the fact right here that out on the Carillo family estate in Lower California, an oil boom is in the throes of an explosion that indicates that Leo himself will be many times a financial winner when the petroleum gushes forth. The Carillo holdings out there will be all the more precious and profitable. Leo could hie himself west this very day and devote all of his time to his oil possessions, but he has decided that the stage is his niche and there he will stay. His new show with the Selwyns will be a Spanish subject and as Carillo descended from a Spanish heritage that he is not ashamed of it is only natural to surmise that Leo will be "at home" in his new starring vehicle.

In the yesteryear Carillo's thoughts roam back to vaudeville. His

Message Follows:

"Whether success is to be obtained in vaudeville or the legitimate, one thing is absolutely necessary; that's work. By 'work' I don't mean that a man can put forth an effort intermittently to apparently have a taste of success, but to reach something worth while in the legitimate he must not only work and work hard, but he must keep it up; continually striving to improve each day that he is in the game.

"The Artist Must Believe"

in what he is doing; that the real objective is in the play and not in the individual effort to make himself appear immune to the real task at hand. He must be a constructionist; a builder of his own destiny. If the artist enters the legitimate he must make use of that natural asset, the personal ability to make use of his talents religiously and consistently in order that his employers shall profit accordingly. If the artist doesn't do this then he is cheating himself and robbing the interests that made the step into the legitimate possible.

"So many actors think it demo cleverness to 'kid'; that is a very mistaken idea. My personal deductions since entering the legitimate are that the moment an audience 'gets on' to your kidding intent you are gone.

"Never Think You Are

cleverer than your audience. To make it believe in you and what you are doing you must make it realize that you are sincere. The actor must be considerate of the people with whom he works. When they are speaking he must grant them due consideration, but meanwhile must be able to register as strongly when 'silent' in their scenes without making himself conspicuous through unnecessary efforts that only reflect on him.

"The greatest evil in the world is for the vaudeville actor on reaching the legitimate to 'kid.' It is just as natural for the actor to kid as it is for the man in the box office to take money and place it in his pocket.

"If the artist has any ideas at a legitimate rehearsal or during productions, he must pass them to the director only when the time is right, but never assume the self-importance of attempting to direct the play himself. That's what the director is there for.

"Psychology Plays

an important part with the actor. The moment an audience enters a theater the most intelligent person in the house renders himself to the same mental level as the artist there to portray the real from the unreal. The moment your audience becomes receptive it behooves you to think, concentrate and apply yourself to the assignment at hand.

"The vaudeville training is of untold benefit to the artist when he reaches the legitimate. His 'sense of time,' learned through the vaudeville process, demonstrates its value in divers ways. By gauging himself in this respect he can restrain from doing his 'time' to excess and prevent his style from becoming 'stocky.' Nothing is more monotonous or annoying than the actor who becomes stereotyped in a stock mold and this rut proves the downfall of many a man in the legitimate.

"Publicity Is an Asset

worth courting. It is part and parcel of ambitious endeavor. I was a vaudevillian, but ambitious in the sense that I realized the value of publicity. In my effort to become 'known' in vaudeville and advance as high as possible I took up this aspect with theatrical editors. What suggestions they had to offer and which seemed especially beneficial when put to use were accepted as being the best plan for me to pursue. One thing is sure; they did a world of good for me in giving me certain confidence that I hadn't appreciated before.

"When the Vaudevillian

starts the legitimate work it appears natural that there is an apparent nervousness due undoubtedly to the fact that the players surrounding him have had greater experience in the legitimate line. But by being human and retaining his equilibrium both on and off the stage the goal is much easier reached.

"Don't give away your limitations; realize to what extent your ability goes, but never tell the other fellow you can't do this or that on the stage, but instead tell him you can do it or at least you are willing worker enough to make the try; then pitch in and do what it demands. The road to success in our business is open to all those who have the proper qualifications in their line and the only way it can be attained is by work—hard work.

"I shall never forget a certain engagement in Chicago; I was playing a certain house and it was matinee time, with the audience that straggled in being 'conspicuous by its absence.' It was indeed a very small audience numerically. I have always tried to do my best at all times. I went on and despite the small number of persons out front I gave the best there was in me.

"It happened at that particular matinee that in the audience was T. Daniel Frawley, then Oliver Morosco's general manager. Evidently I impressed Mr. Frawley with some one little thing I did; not that my act was a 'riot' because it never was and I never was foolish enough to make others or myself think it was. What impressed Mr. Frawley was simply this: I was sincere, painstaking and meant what I was doing, working just as hard as though the theater was packed from pit to dome. At any rate I believed what I was doing. Mr. Frawley brought me to the attention of Mr. Morosco, who in turn gave me my opportunity. Next season I star under the management of the Selwyns.

"The fact that I have achieved stardom has only opened my eyes that the door of opportunity has only just been opened and it offers just as big chances for other vaudevillians. But of course I must make good to stay in the legitimate; at least to maintain what I have made. The real foundation to stellar reign is only accomplished through one source and that the old, old road known as Work."

Leo Carillo, who will end his long engagement as Tito Lombardi in "Lombardi, Ltd.," to become a Selwyn star next season

Charles Hutchinson, Pathe's daredevil serial star, tired of his slow-life with nothing to do but stunts, seeks to speed things up by jumping into the whirling rapids

"THE SERVANT QUESTION"

William Collier as Butler in Select Comedy Feature

Directed by Dell Henderson. Released by Select.

Larry Butler.....William Collier
Jack Merrick....."Buster" Collier
Count Amboy.....Armand Cortez
Muriel Merrick.....Virginia Lee
Mr. Merrick.....Rapley Holmes

William Collier is quite funny enough in himself to need no help from the play which he happens to be appearing in, but in "The Servant Question" he has a mystery story surrounding him which makes a happy combination. All the little Collierisms that have made him a favorite with so many theatergoers are in evidence in his screen work and any one who does not laugh at him is seriously in need of treatment.

The story deals with a phoney Count Amboy, who beats Jack Merrick at cards by cheating. Jack's friend, Larry Butler, happens to oversee the whole transaction and with typical Collier ease foils the villain. But this is only the first encounter. It seems that the Count is the head of a band of "Diamond Nippers" who are to get hold of a valuable necklace which Jack's sister has just received as a present from her father.

Larry is called in consultation by Jack and determines to catch the thieves or die in the attempt. Part of his enthusiasm is caused by the fact that Jack's sister is somewhat of a beauty and appeals to him greatly. So Larry is passed off as the family butler, and then the fun is on. Larry's education as a butler has been sadly neglected. He makes some hideous blunders and causes a great deal of mirth for the audience by so doing.

Eventually however he discovers when the safe is robbed and he prepares to be on the job. He locks the Count in the ice house, and catches the accomplices by means of an electrified mat in front of the safe, and wins everybody's gratitude—and the fair maid's hand.

William Collier as an amateur butler in "The Servant Question" (Select) succeeds in catching a train in spite of the lady's efforts to make him miss it. Seeing the sort of baggage he is carrying, her efforts to get away seem a little unnatural

Passers-By

From the Play by C. Haddon Chambers

PART II

NOVELIZED BY J. STUART BLACKTON

Synopsis of Part I

Peter Waverton, feeling a kindly spirit toward all humanity, opens the doors of his lodgings to derelicts of the street. Among these are: "Nighty," a cabman; "Pins," a tramp, and also—Margaret, who happens to be the long lost love of his youth. He gives them shelter and listens to Margaret's story. She tells him that she is earning a living by sewing now that she has some one to live for—her child and his.

HOW long he sat there Peter did not know. When he finally looked up Margaret was studying him wistfully.

"Why didn't you write to me—why didn't you give me a chance?" he murmured.

"I did write—twice. I sent the letter to your sister's house."

Peter arose. "Oh, it's horrible," he muttered, "my sister must have never sent them to me."

"But you can't go home now," he added, "With this terrible fog you will never find your way. Mrs. Greene will put my room in order for you and I can be made comfortable on the couch."

"But little Peter, he will miss me?"

"I will write a message to your landlady," he assured her. "It shall be delivered at the first rising of the mists."

"Are you sure I will not be in the way, Peter?"

"Not in the least. Besides we have much to talk over. If you are not too tired I would like to hear some of your story."

"I am not too tired, but I do not like to pain you."

"Well, Peter," she continued. "I could not stand living with Lady Hurley any longer. I did not know what to do. There was no place for me to go or no one to go to. I knew the baby,—our baby, Peter,—was coming. When I left your house my steps led me through the fog to the dreary Thames. I determined to put an end to everything.

"Just as I was about to leap from the pier I felt a hand on my shoulder. It was an old cabman, Nighty, who proved to be one of my dearest friends and guardians."

"Nighty!" exclaimed Peter.

"Nighty made me promise not to do as I had intended," continued the girl, "and he tenderly placed me in his cab and drove me to shelter in a part of London near the river front. When the baby came he took me to the hospital. Oh, I would have been helpless without him!

"Then I wrote you for the first time. Nighty took the letter himself to your sister's. He came back and reported that you had removed to quarters in Piccadilly, where he delivered the note to your man."

"I never received it," muttered Peter, "it must have fallen into my sister's hands. And all this time dear, I was searching for you. I read the papers dreading that I should see some tragedy. I had detective agencies looking for you. They gave me but little hope as they said every year hundreds disappeared like that in London."

"Poor Peter," said the girl, "you must have suffered too. Then I wrote you again. Nighty admitted he delivered it to Lady Hurley who said you were in Italy, but that she would forward it. I suppose it went the same way as the other."

"But now that I have found you, Margaret—"

"Yes, now that you have found me, what then?" she interrupted. "The boy needs no one but me, why, he is the very breath of my life."

At this moment Mrs. Greene, the housekeeper entered and announced that Peter's room was at the young lady's disposal.

"I've made your bed on the sofa," she concluded to Peter.

"I'll see you then in the morning, dear, and talk over our boy's future," said Peter as Margaret left the room with Mrs. Greene.

There was a sudden ring at the door. Pine answered in his usual slow manner and ushered into Peter's presence two policemen carrying the prostrate form of Burns, the derelict.

"Me side 'urts me 'ere," he groaned, "it 'urts me somethin' oreful."

"'E was just bumped by an ortermobile, sir," explained one of the officers, "Shall I call a hospital ambulance, sir?"

"'Orspital,'" exclaimed Burns, "Not me! I don't want none o' them 'orspitals. I've 'eard tales about 'em. They aint well spoke of. Besides, 'e says, 'Come an' see me again, 'e says,' didn't yer sor?" to Peter.

"You can leave him here, officers," Waverton said, "We'll get a doctor and have his injured side looked after." And to Pine, "See that Mr. Burns is taken care of."

Burns looked at the haughty Pine with triumph in his eyes.

"'Ear that Pine? 'Ear that?" he grinned. "His words to you was 'tike care of Mr. Burns.'"

"Wot can I do for 'im, sir," Pine asked Waverton, helplessly.

"I could do with a big cup o' corfie, sir," suggested Burns.

"Very well, Burns," smiled Peter, "Pine shall see that you have it." Turning to Pine he said, "See that Burns is made comfortable, Pine. With this dense fog I don't believe the Doctor will be able to get here until morning so we might as well all go to bed."

"Am I to tike 'im in with me, sir?" asked Pine in dismay.

"Guess you'll have to, Pine. There isn't room for him to sleep on the sofa with me."

So Pine led the limping, whining, Burns off to bed. Waverton tiptoed over to the door of his own bedroom and smiled softly as he saw the tired woman in the gentle arms of Sleep.

With dawn, and the clearing of the fog, the Doctor came. Margaret was still asleep, so Peter did not allow her to be disturbed. It was with great delight that Pine awakened his charge to be examined by the surgeon.

"What seems to be the matter, my good man?" asked the doctor.

Burns looked at him with suspicion.

"I been hurt," he answered. "It was a big ortermobeel."

"You might take him in Pine's room, Doctor," he suggested, "and give him a thorough examination. The bill is to come to me."

Once more Pine led the dejected derelict to his room followed by the kindly doctor.

"This is no longer a gentleman's 'ome," Pine sighed under his breath, "It's come one, come all, as you might s'y."

Waverton was once more left to his thoughts. He passed over the many events of the night and the astonishing revelation that was brought to him. There was a child!

Already he was planning the boy's future. He should be educated in a manner fitting his station. And Margaret—yes, she was to be considered too. But, of course, that was wholly up to her own decision. If she still loved him it would be very simple.

She had mentioned no other man but— Then he remembered Beatrice. Oh, it was all a terrible tangle. A tangle of lives and uncontrollable passions. He wondered how she would take it. Of course the engagement would be broken. There was no other thing to do. He wondered what his sister, Lady Hurley would think. He threw his half-smoked cigar in the fire-place, forgetting his words to Pine. Lady Hurley was not to be considered.

"But I s'y, Pine, I don't want a bloomin' bath, you know"

She had cheated him out of all that was sweet in his life. Seven years of what might have been happiness were thrown away because of her selfishness. Beatrice was not selfish. That he knew. She would be the perfect brick he knew she was. No, he didn't think there was anything to fear from that source. True, she cared for him, but only with a sisterly tenderness. Their acquaintance had been of too long duration to contain a passion unquenchable. Beatrice would remain unchanged.

Then Pine entered smiling benignly.

"How is Burns?" Waverton asked, rising from his chair.

"He is already looking more human, sir," smiled Pine, "if I might venture to s'y so, sir. The doctor prescribed tincture of h'arnica, a bath, a change of h'underwear and a reduction of 'air, sir."

Peter smiled.

"Did you see that he got it, Pine?" he asked.

"I did, sir."

There was a gleam of triumph in Pine's eyes.

"'E took it 'ard, sir, h'especially the scrubbin' brush, sir. But I seen me duty and I done it."

"And with respect to 'is beard, sir," he added, "it's a choking appendage."

"You had a barber in?" queried Waverton.

"No sir," said Pine, his eyes twinkling, "I took that liberty myself also. You'd 'ardly know the man, sir. 'E don't look like 'Mister Man' anymore, sir. 'E looks more like Burns, sir."

"Very good, Pine," answered Waverton, attempting to conceal a smile, "see that he gets some clean clothes,

(Continued on page 1272)

Herbert Rawlinson as Peter and Leila Valentine as Margaret endure a trying moment in J. Stuart Blackton's production of "Passers-By" for Pathe

"A DOUBLE-DYED DECEIVER"

O. Henry Story Adapted for New Goldwyn Feature

Adapted from an O. Henry short story. Directed by Al. Green. Released by Goldwyn.

The Llano Kid.....Jack Pickford
Estella.....Marie Dunn
Senor Urique.....James Neil
Senora Urique.....Edythe Chapman
Thacker.....Sydney Ainsworth
Secretary.....Manuel R. Ojeda

One of the main reasons that made O. Henry one of the best liked and most widely read of American shortstory writers was his natural penchant to insert a "kick," a dramatic tension that carried a moral, and make the theme complete in remarkable brevity.

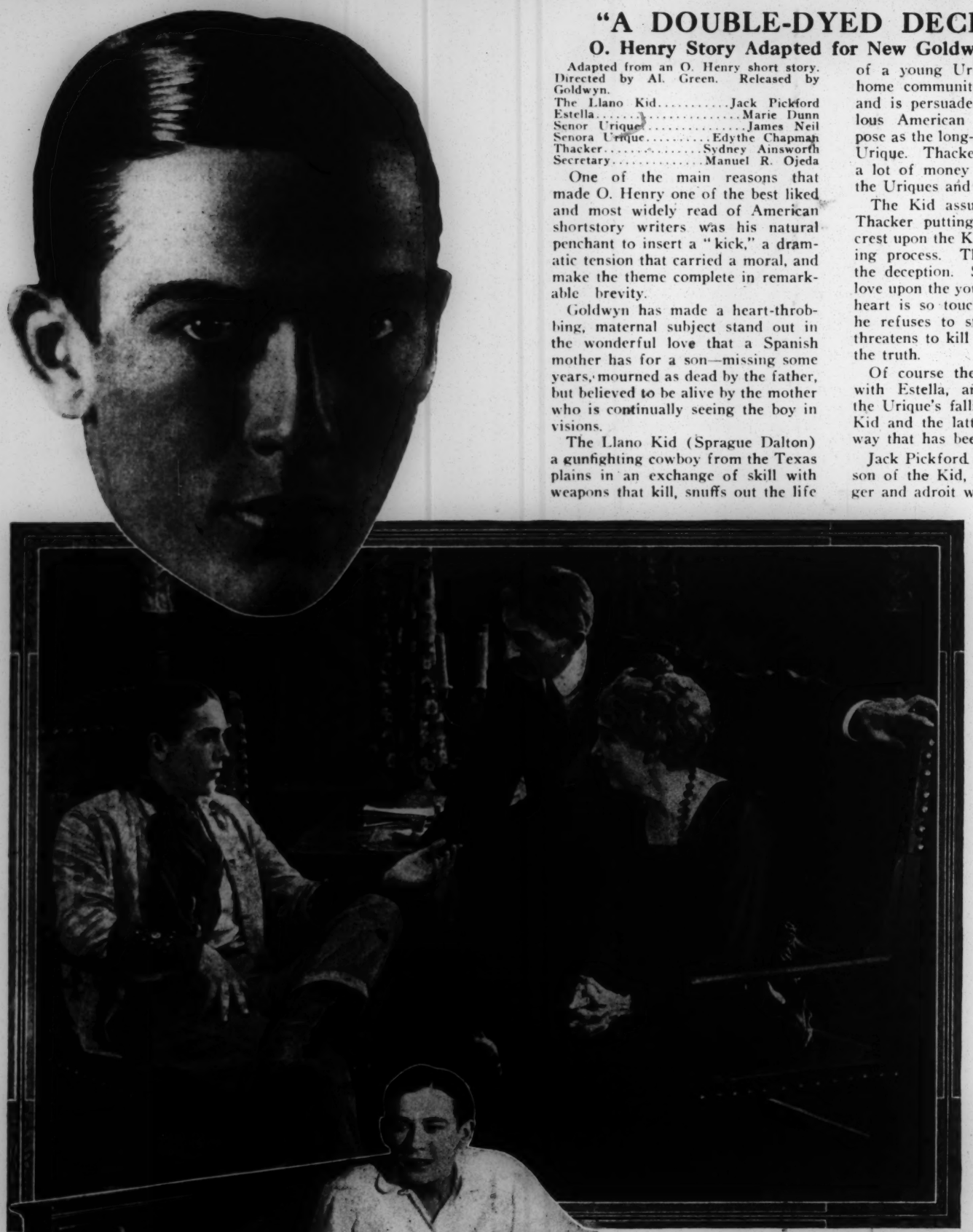
Goldwyn has made a heart-throbbing, maternal subject stand out in the wonderful love that a Spanish mother has for a son—missing some years, mourned as dead by the father, but believed to be alive by the mother who is continually seeing the boy in visions.

The Llano Kid (Sprague Dalton) a gunfighting cowboy from the Texas plains in an exchange of skill with weapons that kill, snuffs out the life of a young Urique, drifts into the home community of the dead man, and is persuaded by one, unscrupulous American named Thacker to pose as the long-lost off-spring of the Urique. Thacker tells the Kid what a lot of money they can take from the Uriques and split.

The Kid assumes the son's role, Thacker putting the Urique family crest upon the Kid's wrist by a tatooing process. The mother falls for the deception. She bestows a great love upon the young American whose heart is so touched in the end that he refuses to steal the money and threatens to kill Thacker if he spills the truth.

Of course there is a love affair, with Estella, an adopted child of the Urique's falling in love with the Kid and the latter capitulating in a way that has been well directed.

Jack Pickford makes an active person of the Kid, quick with the trigger and adroit with his love making.



Jack Pickford as the Llano Kid in "A Double-Dyed Deceiver" (Goldwyn) passes himself off as the son of the house and a good time is had by all

The Llano Kid enjoys the first Ostermoor that has ever soothed his spinal column

"LET'S BE FASHIONABLE"

MacLean and May in Sprightly Paramount-Ince Feature

A Paramount picture. Story by Mildred Considine. Scenario by Luther Reed. Directed by Lloyd Ingraham.

Henry Langdon.....Douglas MacLean
Evelyn Langdon.....Doris May
John Hammond.....Wade Boteler
Elsie Hammond.....Grace Morse
Bruce Grey.....George Webb
George Barrymore.....Wilbur Higby
Mrs. Trude.....Molly McConnell
Betty Turner.....Norris Johnson

It is a sprightly photoplay in which Douglas MacLean and Doris May appear at the Rivoli this week. A touch of satire here and there lends a sparkle that makes it quite unusual in the list of film offerings.

The personalities of both MacLean and Miss May are admirably suited to the story and its breezy situations.

As newlyweds they join a smart colony in California which the possession of an affinity is seemingly more of a passport into the exclusive set than a check book is at Atlantic City. They are at a disadvantage from the start, each being hopelessly in love with the other. But they accept the traditions of the colony, and at the first club dance they become martyrs to the cause.

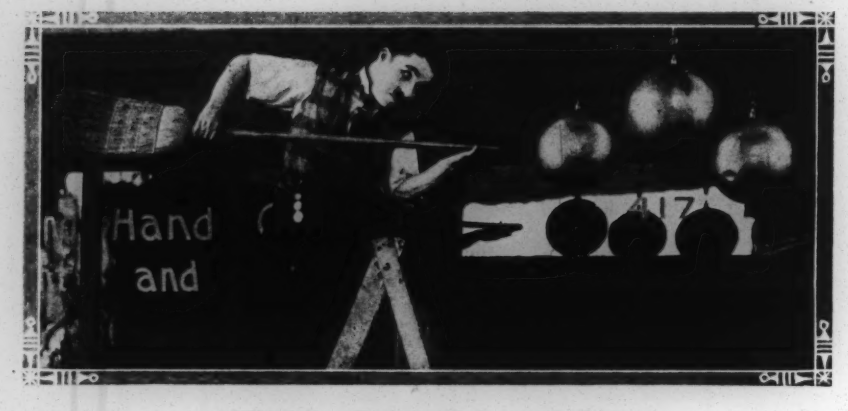
Various complications pile up and the winning of affinities is not attended by any genuine happiness on the part of either. The young husband has his trousers torn by a bulldog on one occasion and his canoe goes adrift on another. As for the young wife, she is beset by the necessity to repulse the offensive attentions of a suburban slicker. She seems to be on the verge of defeat when friend hushand appears and handles the assailant roughly. Thereupon the young couple decide upon more wholesomeness and less fashion.

Above, Doris May's suitors are not at all pleasing to Douglas MacLean in "Let's Be Fashionable" (Paramount)

Above, in spite of all their efforts to be members of the smart set and indulge in affinities and other irregularities, Douglas MacLean and Doris May are hopelessly in love with each other, which is an unheard of state of affairs for a man and wife in the upper strata of society

At the left, Douglas MacLean is wearing knickerbockers, but nevertheless he finds himself quite thoroughly covered, thanks to the gentlemen who surround him. Long pistols are being worn this season by these gentlemen's social set

Charlie Chaplin cannot resist the temptation to challenge himself to a game of solo pool at the top of the page. Below, he and his persuasive companions watch the watch while the watchman watches them with danger in his eye



"THE PAWN SHOP"

Republic Brings Gale of Laughter with Charles Chaplin Reissue

One of the funniest pictures of the multiple-length that Charles Chaplin appeared in before he started carrying million dollar check books and formed his own picture-making company was entitled "The Pawn Shop." This picture, under the releasing and distributing hand of the Republic, retouched and embellished, has been shown within the past few weeks in the principal film houses and in each instance rocked the houses with the continued laughter by the audiences.

There is a succession of highly ludicrous scenes, with Chaplin the principal figure. One comedy climax after another follows with amazing rapidity, and Chaplin performs some most amusing stunts as the man-of-all work around the pawnbroking establishment.

He mixes up things with a high hand, messes both the outside and inside, and in some amusing celluloid byplay saves his boss from being robbed. There is the usual secondary plot consideration, it may even be classified as a third for that matter, for it is Chaplin who enlivens each scene and by his devious and divers ways of handling each situation causes hearty and continued laughter.

To thousands who are yet to see Chaplin the "Pawn Shop" subject will prove an irresistible laugh-getter.

Chaplin in working in a pawnshop is enabled to mug, run and slide, abuse patrons and destroy articles brought into the shop for pawn. An example is where Chaplin takes a clock and piece by piece takes it apart and hammers the mechanical parts as the mood seizes him.

Chaplin himself has never been funnier or indulged in more of his typical chaplinisms, and the cast plays up to him in fine style.

"THE IRON HEART"

Fox Drama of Big Business Starring Madlaine Traverse

Story, scenario and direction by Denison Clift. Released by Fox.

Esther Regan.....Madlaine Traverse
Darwin McAllister.....George McDaniel
John Regan.....Edwin Booth Tilton
Cyrus K. Moulton..Melbourne McDowell
Dan Cullen.....Ben Deely

Stories of labor and big business are becoming very popular on the screen as reflecting one of the big problems of the day. "The Iron Heart" is of this nature, and while it gives Miss Traverse scant opportunity to show her emotional skill, it is interesting through its subject matter.

In the early part of the story John Regan, the head of a great iron works, is proud of his plant and of his method of dealing with his men, and is determined never to sell out to the big monied interests in the East who have for years tried to buy him out. He feels that it would be treason to his workmen. When he dies suddenly, his daughter inherits the plant and also her father's high ideals of running it.

But the Eastern interests believe that she will not be able to withstand their efforts to get control as well as her father did. They plan to either buy her out or force her out of business at once. To that end Darwin McAllister is sent out to engineer their campaign. When he arrives on the ground, however, he sees how the land lies and is completely won over to Miss Regan's way of thinking.

Such a point of view makes his resignation from all connections with the Eastern interests necessary, and when they become more and more determined to get the Regan plant, he offers Miss Regan his services to fight them.

Cullen, however, the former general manager, resents this newcomer, not only in a business way, but because he detects the first signs of romance. He sells himself to the Eastern interests and does all he can to prove the ruin of the Regan concern. How he fails is thrillingly told in scenes of workmen's agitations, a free-for-all fight over a railway locomotive, and action galore.

George McDaniel heads the supporting cast, and Edwin Booth Tilton, Melbourne McDowell and Ben Deely also do excellent work in support of the star. A somewhat different angle is given to the story by the fact that the owner and the workmen are on the best of terms.

Madlaine Traverse in "The Iron Heart" (Fox) gets news which convinces her that there is a certain amount of irony in being an iron queen

At the left, George McDaniel receives a place on a comfortable couch and another place in Madlaine Traverse's heart in return for his heroism and suffering

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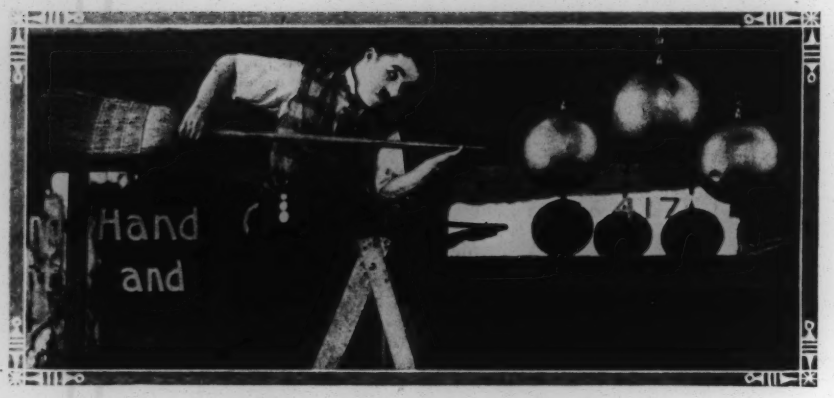

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"OUT OF THE STORM"

Goldwyn Films Gertrude Atherton Novel Effectively

Adapted by J. E. Nash from "The Tower of Ivory," by Gertrude Atherton. Directed by William Parke. Produced by Eminent Authors. Released by Goldwyn.

Margaret Hill.....Barbara Castleton
John Ordham.....John Bowers
Al Levering.....Sydney Ainsworth
Mabel Cutting.....Doris Pawn
Mrs. Cutting.....Elinor Hancock
Lord Bridgeminster.....Lawson Butt
Lady Bridgeminster.....Edythe Chapman
Walter Driscombe.....Ashton Dearholt
Teddy.....Carrie Clark Ward
Sir Reggie Blanchard...Lincoln Stedman
Lady Rosamond.....Clarissa Selwynne

Goldwyn's picturization of Mrs. Atherton's famous novel, "The Tower of Ivory," has many things to recommend it. In the first place a fine cast has been assembled to interpret the various roles. Barbara Castleton as Margaret Hill has never had a better opportunity to show her ability, and she makes the most of it.

The story itself is full of action and suspense, and is staged in an admirable fashion. It concerns itself with the career of Margaret Hill, a factory girl who finds herself out of work and considers suicide. On the river's edge she is met by a girl who introduces her to the cafes of the Barbary Coast.

Here one night her beautiful voice attracts the attention of a wealthy man named Levering, who takes her away to give her a musical education. For several years she lives with him as his wife, when he is arrested as an embezzler and sent to prison.

Later, in a shipwreck she is rescued by a young English nobleman, but they become separated in the wreckage. Their next meeting is five years later. Margaret is now known as Madame Styr, and is the reigning operatic singer of the London season. The man of the shipwreck renews his acquaintance wih her and their love grows. But at this time Levering appears on the scene again.

Fearing that her past will interfere with her lover's political career, Margaret plans to compromise herself before him. She arranges things so that he will discover Levering in her rooms with her, and think the worst. But her plan fails. It is Scotland Yard that finally ends all the difficulties of the young pair by killing Levering while on his trail for embezzlement.

At the top of the page, Barbara Castleton pensively recalls her rise from a factory girl to a member of the English peerage in "Out of the Storm" (Goldwyn)

Above, Sydney Ainsworth as Al Levering holds out the allure of wealth to Barbara Castleton as Margaret Hill, while the old dame lends a suspicious eye

At the right, several gentlemen hover about Margaret, not because of a peerage in the future but because of appearance in the present. Margaret is one of the feature attractions of Teddy's Place on the Barbary Coast

"UNCHARTED CHANNELS"

H. B. Warner Amusing in Robertson-Cole Satire on Bolshevism

Story by Kenneth B. Clarke and Eugene B. Lewis. Directed by Henry King. Produced by Jesse D. Hampton. Released by Robertson-Cole.

Timothy Webb, Jr.....H. B. Warner
Sylvia Kingston.....Kathryn Adams
Nicholas Schonn.....Sam de Grasse
Elsa Smolski.....Evelyn Selbie
Jim Baker.....William Elmer
Roger Webb.....Percy Challenger
Peter Hines.....Thomas H. Persse
Thomas Empey.....J. P. Lockney

H. B. Warner encased in the greasiest of overalls and with a monkey wrench in his hand is not a bit less suave and elegant than H. B. Warner decked in the most immaculate of evening dress with an eye glass in his eye. And it is that drawing room air that makes his characterization of Timothy Webb in "Uncharted Channels" particularly delightful. Warner as a plumber could never be anything but a masquerade, and even the other characters in the picture are not deceived. His whimsical reaction to the problems of the laborer and of the capitalist and of the out and out "Red" bring a constant smile and a frequent hearty laugh as the story wends its semi-dramatic way to a conclusion.

The theme of the story is labor from these three points of view, treated in the vein of high comedy. Timothy Webb has been practically disinherited by his father's will, so he dons overalls and goes to work in the plumbing establishment which his father has built into a great business. Of course he assumes another name, and keeps a close eye on the way his uncle is running the business which isn't a very good way.

A self-seeking agitator comes into the place preaching revolution and destruction in the most violent forms, and through him Timothy gets his first glimpse of the "Red" organization. It is being supported by a young heiress whose enthusiasm has run away with her. Quite naturally a friendship springs up between her and Timothy and the agitator is not too well pleased, particularly when the money stops.

He declares war against Timothy, has him discharged, calls a strike and makes himself disagreeable in many other ways. But the heiress' wealth and Timothy's brains succeed in buying the whole plumbing shop and settling all differences by turning it into a co-operative plant.

It is needless to say that Warner is in every way admirable in his playing of Timothy. He makes it clear at all times just what he is thinking, and his skill at high comedy is a thing of delight. The supporting cast gives him good assistance.

At the left, H. B. Warner and Kathryn Adams in "Uncharted Channels" (Robertson-Cole) have a little scrap—because he isn't the common plumber he pretends to be, and because she is the heiress she pretends not to be

Above, William Elmer makes one Bolshevik show his teeth in revenge for the Red raid on H. B. Warner which has floored him flat. The more his victim writhes the more William smiles

"THE MOLLYCODDLE"

United Artists Present "Doug" in Typical Role

Richard Marshall.....Douglas Fairbanks
Henry Van Holkar.....Wallace Beery
Samuel, Levinski, Patrick O'Flannigan, Ole Olsen, 3 American College Boys Paul Burns, Morris Hughes, George ..... Stewart
Yellow Horse.....Charles Stevens
First Mate.....Lewis Hippe
Driver of "Desert Yacht".....Warren McQuarrie
Virginia Hale.....Ruth Bennick
Mollie Warren.....Betty Bouton
Mrs. Warren.....Adele Farrington

The scenes of the "Mollycoddle" are quite as fast-moving as its dynamic star, Douglas Fairbanks. From Monte Carlo to the Hopi Indian Reservation in Arizona is a long jump, but "Doug" clears it with easy nonchalance.

Fairbanks plays not only the title role of "The Mollycoddle," but the four generations of "God-fearing, hell-bustin'" Americans, Marshall by name, comprising his forebears.

Although American born, Marshall the Fifth, is English bred, acquiring in the breeding a monocle and foppish mannerisms that cause some American tourists, with whom he forms an accidental acquaintance, which results in many amusing complications, to dub him "The Mollycoddle."

But, when trouble brews for the girl in the case, who happens to be a secret service damsel, The Mollycoddle reverts to "hell-bustin'" type, a la Fairbanks. He not only runs down a band of diamond smugglers, but wins the lady of his choice.

Fairbanks makes things lively for conspirators and audience.

It takes a good deal to daunt Doug, as everybody knows. In "The Mollycoddle," his latest United Artists' picture, he smiles in spite of everything. What does it matter if his perfectly good evening clothes, not to speak of his usually immaculate countenance, are soiled beyond recognition? So long as Ruth Bennick is there to see him, he will smile. The weapon in his hand shows that he has a mood less pleasant, but he doesn't show it very frequently

Seated between two Indians, one hitting the pipe at great rate and the other about to fall over asleep, Doug is frankly perplexed

THE WEEK'S BROADWAY PICTURE SHOWS

Fairbanks Film Feature of Strand Bill —Wanda Hawley at the Rialto—Summer Program at the Rivoli—Jack Pickford at the Capitol

THE STRAND
"Doug" Startles Audience in the "Mollycoddle"

The crowds that gathered before the Strand Theater, intent upon seeing the intrepid *"Doug"* in his latest film, were comparable in length and patience to the old-time Fleischmann bread line. If *Fairbanks,* in person, could have heard the ovation that greeted his film appearance it would have done his jolly heart good.

"The Mollycoddle" is undoubtedly the best starring vehicle ever provided for *Fairbanks,* for it gives him the opportunity to do some clever character acting, in assuming the roles of the four generations of "God-fearing, Hell-bustin'" Marshalls, preceding his own "Mollycoddle" existence.

There is plenty of "atmosphere" in the story, for the scenes rapidly shift from Monte Carlo to mid-ocean and from thence to the Hopi Indian Reservation in Arizona. But still more rapid is *Doug's* pace, a pace that is interspersed with hair-raising fights, wild leaps and thrilling horsemanship.

The Strand Symphony Orchestra opened the program with *Keler Bela's* overture *Romantique,* while the beautiful-toned organ closed the splendid program with selections from Verdi's "Il Trovatore."

Other features were the Strand Topical Review, showing the exciting scenes at the Chicago Presidential convention and other current events; "The Passing of the Hobo," a Bray film, showing the good after effects of Prohibition; a lovely Bruce Scenic, "Rainbow Falls," and a comedy-satire film, "Pride An Po'k Chops," which aims to show that "Pride Goeth Before an Empty Tummy."

Eldora Stanford, soprano, delighted the audience, singing MacDowell's *To a Wild Rose* and *Sweet Mystery of Life* from "Naughty Marietta."

Carlo Ferretti, baritone, exceeded his last week's success, with several delightful and roundly applauded selections from "Santa Lucia"—the gondolier number being especially effective because of a colorful and realistic Venetian setting.

Some of those who enjoyed "standing room only" agreed that they would "stand all over again" for such a good show.

On several occasions, while attending the Strand performances, the reviewer has heard members of the audience lament the fact that the Strand does not always announce the names of vocal selections.

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THE RIALTO
"Miss Hobbs" Is Film Feature of New Program

In the film department this week the Rialto arrangement runs mainly to the comedy theme and as a result there is more laughter than heart throbs. This is due principally to a William Fox Sunshine subject entitled "Monkey Business," and a comedy feature, "Miss Hobbs," a Realart subject, that has some funny angles wherein a wife deserts a husband and the promised bride of another young man breaks off her engagement to follow the new thought and living ideas promulgated by one Miss Hobbs.

Of course Miss Hobbs is human, being capitally portrayed by *Wanda Hawley* and a young man enters her life and her heart is never the same. *Harrison Ford* is the man and acts splendidly throughout.

One feature is the photography of California life, with some wonderful bungalow views, inside and out, shown. In fact the camera work from the start to finish is A1.

Among musical features are a cello solo, *Serenade,* by *Paulo Gruppe* and a soprano solo by *Grace Hoffman,* the latter singing sweetly and effectively the bell song from "Lakme" (L. Delibes).

Instrumentally too there is a violin solo during the playing of the overture, "Orpheus In the Lower World" (Jacques Offenbach), with *Hugo Riesenfeld* directing, the soloist being *Sascha Fidelman.*

Mary Miles Minter in a scene from her newest American picture "Peggy Rebels." She doesn't seem especially rebellious at this particular moment

John Priest presides as usual at the organ, his special number being "A La Bien 'Aimee" Valse (Eduard Schutt).

Film scenes from the various picture weeklies are well presented, with some views of prominent figures at the Republican convention.

The Realart Company obtains congratulations upon its presentation of the Rialto's film feature, the subject being "Miss Hobbs."

• • •

THE RIVOLI
Light and Tuneful Summer Bill Presented

Hugo Riesenfeld gives the Rivoli audiences this week a summer bill—light, mirthful and tuneful.

Douglas MacLean and *Doris May,* the young co-stars, appear in the principal offering, a Paramount picture, entitled "Let's Be Fashionable." The players do their best to live up to the title. As newlyweds they join a fashionable suburban colony, in which an affinity is apparently the only entry into the smart set. They start with the disadvantage of being hopelessly in love with each other, a state of affairs that disturbs the whole neighborhood. Through no fault or effort on their parts they manage to acquire apparent affinities and the fun begins. Of course, it is all straightened out in the end. Others in the cast are: *Wade Boteler, Grace Morse, George Webb, Wilbur Higby, Molly McConnell* and *Norris Johnson.*

A Paramount-Carter de Haven comedy, entitled "Beating Cheaters," added a little more comedy to the bill. "Tree Magic" had some unusually good scenes and open air dancing. The musical setting was especially noteworthy. The Rivoli pictorial, which is becoming one of the most important features of the program, was well supplied with items of interest.

The music part of the program opens with *Beautiful Galatea,* by *Franz von Suppe.* This overture by the orchestra is conducted by *Fredcrick Stahlberg.* The Rivoli ensemble sings three selections, *Long, Long Ago, I Cannot Sing the Old Songs* and *In the Gloaming,* all in good voice and with settings that do credit to the New School of Opera and Ensemble, which staged them.

"Fun in a Music Store," by J. Bodewalt Lampe, is an additional selection played by the Rivoli Orchestra. It is comedy music, and the audience appreciates it. A program note which tells the story of the Bowery music dealer's experience helps the audience to follow the piece. The organ solo, *Petit Fantasy,* by *Peter Benoit,* is played by *Firmin Swinnen.*

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THE CAPITOL
Pleasing Picture and Musical Program Offered

The second week of the *S. L. Rothapfel* program administration at the Capitol offers an attractive musical and film entertainment that brought out a verdict of public satisfaction Sunday.

The reduction in the prices and the change of musical program are bound to build up a clientele that will brave any kind of weather as long as its favorite form of amusement is on view at the Capitol.

The plan of presenting a vocal number with complete scenic investiture and having an animated environment as well as a soloist of note strikes a happy medium. There are three splendid examples of this in this week's bill, first when *On the Road to Mandalay* is sung by *Bertram Peacock,* with male ensemble and orchestral accompaniment, second when *Irene Williams* sings a Mexican folk song and third when *Wilfred Glenn* offers a vocal selection from "The Fortune Teller." Each number is handsomely and elaborately staged with a special scenic layout designed and painted by *John Wenger.*. Costumes befitting the theme are worn.

An undeniably attractive feature is the playing of the Capitol Orchestra directed magnificently by *Nathaniel Finston.* For the pictures, songs and special themes, the orchestra does superb work.

The Capitol Orchestra is playing as the overture, *Pomp and Circumstance,* assisted by an ensemble of mixed voices and the pipe organ, *Arthur Depew* presiding at the big instrument.

Unit No. 2 is a Ballet and Ensemble by *Mlles. Rossi and Gambarelli,* with the orchestra playing the waltz from "Faust."

Unit No. 3 are camera views of the Tyrolean Alps, with *Miss Williams* offering an obligato that was pleasingly rendered.

Unit No. 4 was the Barrack Room Ballad, *On the Road to Mandalay,* that was a feature worth while.

Unit No. 5 was what the program styles "A Digest of Animated Pictorial News." There were some scenes from the Republican convention in Chicago.

Unit No. 6 was (a) "Las Golondrinas" (R. Klugescheid), sung by *Miss Williams* and ensemble; (b) Y Como le Va? (J. Valverde), *Tango Argentino* (J. Valverde), danced by the *Solti Duo.*

Unit No. 7 was the Goldwyn feature, "A Double-Dyed Deceiver" (with *Jack Pickford*).

Unit No. 8 were orchestral selections from "The Fortune Teller." *Wilfred Glenn* singing a number that had orchestral accompaniment.

Unit No. 9 was another Goldwyn edition of the Booth Tarkington series of "Edgar" stories, this one entitled "Edgar's Jonah Day." It had some wholesome sentiment that was appreciated.

Unit No. 10 was an organ solo by *Arthur Depew.*

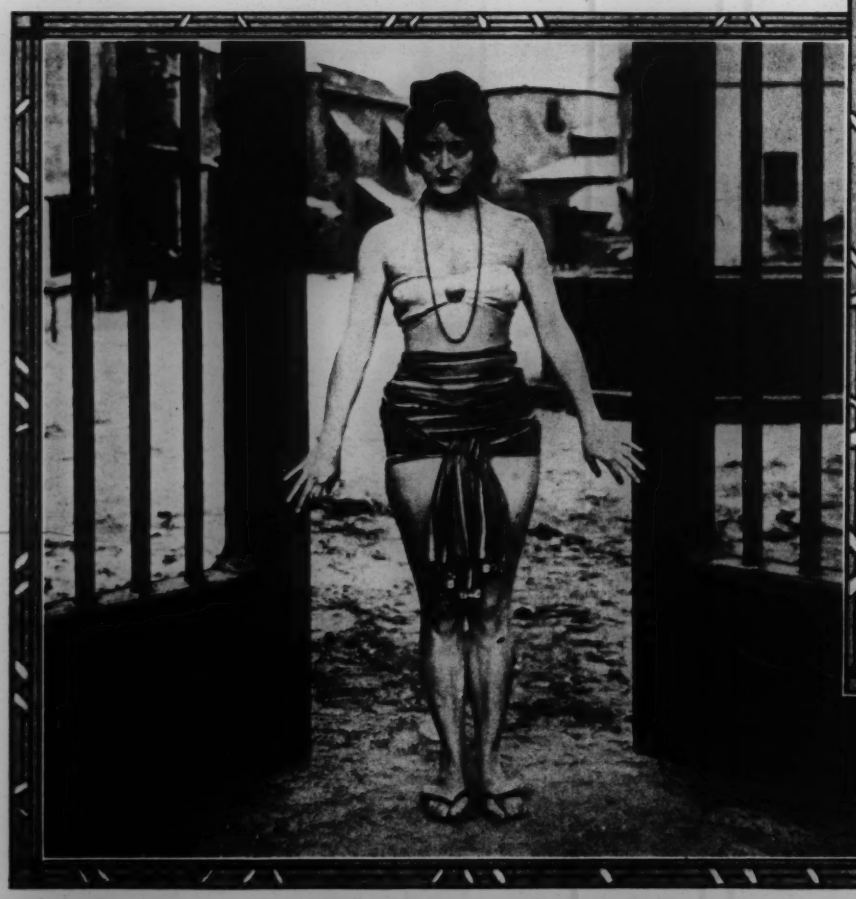
OVERALLS? WELL HARDLY!

One of the most able assistants of Harold Lloyd (Pathe), who believes in the unusual when it comes to photograph poses. She seems to be striving to blot out the night

Here Mr. Lloyd's assistant is apparently having a recess from her labors on the opposite side of the page. Her gaze seems to say you are pleased with her

The best way to be charmed by a rose, according to this Christie Comedy girl, is to hold the flower aloft and gaze steadily into its many beauties. Rose-gazing is a popular sport in California

Grace Darmond of Kosmik films is ready for a stroll through a torrid tropical town. They may not have a bathing beach there, but that does not prevent Miss Darmond from—er—figuring in the landscape



Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Chaplin Going to Europe — George Baker Welcomed Back at Metro — Mitchell Lewis Loses a Flivver—Rosemary Theby Writing Scenarios

JACK and *Anne Cudahy*, children of the wealthy packer have joined the film colony. They are appearing with *Monroe Salisbury* in "The Barbarian." *Donald Crisp* is directing.

H. B. Warner is back at Hampton's studio after a reported successful fishing trip to Catalina. Studio officials didn't receive any part of the catch, and they are wondering just how successful the trip was.

Both *Wallace MacDonald* and *Doris May* deny their reported marriage. There's nothing to it, is the claim of both. *Wallace* says a mixup in telegrams is to blame.

Now it's *Charlie Chaplin* that's

Going to Europe

to make pictures in Europe. Wonder who's next? Maybe *Bull Montana*.

J. H. Walraven has left the publicity department of Maurice Tourneur to devote his entire time to a press-agenting scheme of his own.

Guy Price, the popular M. P. editor, was honored by being chosen of 953 candidates, among the most prominent in Los Angeles, for ceremonial work at the big session of Jinnistan Grotto, No. 76, Mystic Order Veiled Prophets of the Enchanted Realm, a Masonic organization. *Henry Walthall, Charles Parrot, Victor Potel, David Butler* and a dozen other celluloid celebs played stellar roles in the initiatory production.

Harold Lloyd, with *Hal Roach* and *H. M. Walker* (Blinky Ben) has gone to New York to witness the premier of his latest comedy, "High and Dry."

George Baker has again taken over the management of the Metro studio. The whole congregation of the studio turned out to give *Baker* a real homecoming.

Wallace Reid opened at the Egan Little Theater in "Sick-a-bed."

The First Week

went over big. Supporting *Reid* are *King Baggot, Vivian Rich, Otis Harlan, William Courtleigh, George Kuwa, Ernest Joy, Kathleen Clifford, Helen Phillips* and *Chas. E. Evans*.

"Arizona" with the all-star movie cast was repeated at San Diego for the benefit of the American Legion Post in that city.

Maybe this is luck—but it is more likely to be nothing but hard work. *George Hull* of the Universal scenario staff, has received a check of $1000 as a bonus for the alleged good work he did on the story entitled "Broken Promises."

Henry Woodward has been re-engaged for the current *Maurice Tourneur* feature.

Denison Clift, ex-Fox megaphoner and scenarist, has succumbed to the European fever. He has left the city and sails June 26 from New York for Cherbourg. *Clift* has the idea that traveling is a good way to obtain plots.

The terrible *Eric von Strohiem* has announced that he is going to build a replica of Monte Carlo on Catalina Island. *Eric* says he ought to know what Monte Carlo looks like for he was "busted" there twice. The set will be used in "Foolish Wives" as reasonable title for a companion to "Blind Husbands."

Sol Lesser has left for New York. His trip is one of the Flying Visit variety.

Another director for filmland. *Stanley C. Morse* of the Thomas H. Ince script department is to wield the megaphone.

Ham Beall, Hope Loring's p. a., says that *Hope* is going to dress the Universal cowboys in hard-boiled shirts and

High Silk Hats

because it is almost impossible to obtain wild west outfits.

The Master Picture Company is at work on their first picture at Culver City.

Mitchell Lewis is minus one flivver these days. He suddenly swerved his car to avoid hitting one machine, and he politely crashed into another and somewhat demolished both his and the other vehicle. The injuries consisted of a few scratches.

Grace Darmond has just leased a palatial home in the Hollywood foothills, and the actress is spending her leisure planting vines and flowers.

Rosemary Theby is devoting her spare time to writing scenarios. Evidently *Miss Theby* wants to make money both as an actress and an author.

Anna Q. Nilsson is to become beauty editor of one of the nation's leading women's magazines. She is to have a page every week and will give the latest hints in women's apparel.

Edward Cecil is playing opposite *Viola Dana* in "Blackmail." *Dallas Fitzgerald* is directing.

Hope Hampton succumbed to the lure of terpsichore. She is taking dancing lessons from Ernest Belcher, the noted English ballet dancer.

Richard Barthelmess has signed a new contract and will be seen for some time to come in D. W. Griffith's productions.

Allen Holubar has begun work on a new picture starring his wife, *Dorothy Phillips*.

Bryant Washburn will make one more film for Paramount. It is called "Burglar Proof" and was written by *Tom Geraghty*. It will be directed by *Maj. Maurice Campbell*.

As a former Greenwich Villager, *Leatrice Joy* is right at home in her new work as leading lady in "Smiling All the Way." Before the movies claimed her, *Leatrice* lived in that unique Bohemian section of New York which is the locale of this film starring *David Butler*. She was a model, posing for Hamilton King, Ilinskey, Brehm and other well-known artists.

From the ridiculous to the sublime, you might say of *Beatrice La Plante's* new step. She has quit making comedies for Pathe and will devote her talents hereafter to serious drama. The change is not an adventure into uncharted seas, for *Beatrice* has already achieved success as leading lady for *Hayakawa* in "The Beggar Prince," and in other feature pictures.

Thomas H. Ince has bought three stories by Charles Belmont Davis, the novelist and brother of the late Richard Harding Davis.

BEHIND THE SETS AT BR UN T

THE masculine Geraldine Farrar—his name's Jerry Farrar—greeted me as I entered the Brunton lot. Jerry's only a. p. a., but he's a mighty good one. He says he's not going to be an actor, despite his much heralded last name. Jerry told me Allan Dwan's putting the finishing touches on Number Six, his last for Mayflower. The Number Six stands for the sixth picture done by Dwan for said corporation. The name yet to be selected. The tale smacks of old Kentucky. The chief moonshiner is Niles Welch. Mary Thurman's the girl. List to this! Joe Dowling, the patriarch in "The Miracle Man" has turned brute. In this fillum story he's a shyster lawyer and he beats up little Frankie Lee. If we remember right Frankie was the little cripple boy in the famous picture. Sid Franklin, ex-kid director, now with Mayflower, has shipped his latest, "Athalie," to New York. Sylvia Breamer and Conrad Nagel were the featured players. George Loane Tucker, known on the lot as Tuck, is cutting "Ladies Must Live." Tuck, if we may call him that, was tied up in litigation and was forced to shelve The Lady Picture until the present time. It's got "The Miracle Man" knocked off the map, studio gossips say. Outside of that there's nothing doing among the Mayflower bunch. So Farrar says. "The Whirlwinder," Charles Hutchinson, is grinding out "The Double Adventure" under the direction of W. S. Van Dyke. Josie Sedgwick—I suppose she is the sister of Eileen—is the cause of most of the trouble in the thriller. B. B. Hampton, of Great Authors fame, is making "The Devil To Pay." It's not as evil as the title sounds, notwithstanding that "Mean" Bob McKim is the "dirty" villain.

Metro's new Administration Building at their Hollywood studios. Beyond the latticed door at the left sits Director General Maxwell Karger in his "sanctum"

FATTY AND MABEL

It has been said that a funny man is usually a sad man—at home. Perhaps it is true. At any rate Roscoe (Fatty) Arbuckle, Paramount star, seems to have the whole world on his mind. Why is he so serious? Can he be watching a policeman on his beat or a postman delivering mail or a butcher's boy plodding to a back door with a package of meat? Or is he showing the world that he can vary his moods to suit the occasion? Aha! He has quarreled with Mabel who is giving him a contemptuous sneer from below. Cheer up, Fatty!

Now consider Mabel Normand, the Goldwyn comedienne. She is going to be expressive if it costs her a smile. Mabel can be contemptuous. You didn't know it, but she can. And when she doesn't like a joke she is pretty quick to draw up her mouth as if to say "Pretty sad." But you must extend your hand to Mabel—she is usually smiling. That's why she is so popular. If she is cross with Fatty at this particular moment, don't blame her. Maybe she has reason to be. Maybe he has told her a sad joke.

DRAMATIC MIRROR

ALICE LAKE — *One of Metro's popular Screen Classics stars whose most recent picture is an adaptation of the James A. Herne play "Shore Acres"*

SCREEN NEWS OF THE WEEK

THIRTY MILLIONS SPENT IN LOS ANGELES FOR FILMS

Radical Changes of Policy Planned—Productions to Be Curtailed in Aim for Better Pictures —Many New Studios

THE vast sum of $30,000,000 was spent in Los Angeles during the last calendar year in the making of pictures.

Construction of studios is constantly going on, and work alone during the last twelve months on new buildings has amounted to considerable more than $6,000,000. And these buildings are to be permanent structures.

Of 630 productions in the United States and Canada last year, 493 were made in Los Angeles; or figuring this out on the percentage basis it would mean that the Angel City is the center of 79 per cent of the entire output of the motion picture industry of this country. Considering the fact that there are other film studios in the vicinity of Los Angeles and still others in the west and in Florida, this means that far less than ten per cent of pictures are made in New York. The picture industry in Los Angeles is there to stay despite the fact that a few large producers and directors are in New York attempting to make features.

Certain more or less radical changes are in sight within the next few months. Several of the large companies are planning curtailed production. Make less films, but better ones, is to be the motto. The Lasky Company alone, it is understood, will produce but sixty or seventy stories this year. While during last season the output for this company was one hundred and sixty-five films. The time saved, it is said, will be reinvested in the smaller number to be made, and it is believed better pictures will be the result.

A number of large producing and distributing organizations are now being formed and this means new studios for Los Angeles. The Duponts, Associated Producers and Associated Exhibitors are ones likely to be putting up additional studios. It is believed that the Duponts will begin construction on a mammoth scale very shortly. To give an idea of recent construction investments alone in Los Angeles' motion picture industry, the following studios with their investments are listed:

The Robert Brunton Studios, Inc., new buildings more than $1,000,000, with accommodations for twelve separate producing units.

King Vidor Studios have expended $100,000 to $125,000. Jesse D. Hampton has constructed a four-unit studio building on a 14-acre plot. The investment is said to be around $200,000.

The Berwilla Film Corporation took over the old studio buildings at Santa Monica. They have been enlarged at an expense of approximately $100,000. The Christie Studios have expended approximately $250,000. The Vitagraph Company has purchased twenty additional acres for two new stages. The remainder of the ground will be used for exterior settings. Metro's investment will be around $1,000,000. In addition to the Hollywood plant, which has been extended to cover three blocks, a fifty-acre plot has been secured in the Hollywood foothills.

The Clermont Photoplay Corporation is in new studios. The outlay is $50,000. The Haworth Pictures Corporation and Mr. and Mrs. Carter De Haven are occupying the old D. W. Griffith Studios. Construction on new stages is under way.

The Robertson-Cole interests have plans for studios costing $500,000 to be built opposite the Brunton lot. In addition to this Hal Roach has enlarged his Culver City studio, Col. Wm. Selig and Louis B. Mayer have spent in the neighborhood of $200,000 to $300,000 in extensive improvements on the Selig lot, Thomas H. Ince has added improvements at the cost of $400,000 and John Jasper is building several new stages for his Hollywood studio.

New Stage Nears Completion

Work is progressing rapidly on the new stage, dressing rooms and executive offices which the D. N. Schwab Productions, Inc. are erecting at the Hollywood Studios, for their star, David Butler, who has already completed his first two pictures under the management of these independent producers. It is expected that the new plant will be ready for occupancy in time for the shooting of Butler's fourth picture—work on his third story, now being well under way.

• • •

Clayton Hamilton With Goldwyn

Clayton Hamilton, one of the country's leading authorities on the drama, his signed a long-term contract with Goldwyn Pictures Corporation to write original stories and continuities. He went to the Culver City studios recently and is now working on his first picture.

Muriel Ostriche Busy

Muriel Ostriche, who is producing two-reel comedies which will be distributed through Arrow, has just completed the second of the series. It has been given the tentative title of "Betty's Green Eyed Monster." Work on the third one of the series will begin immediately, and one of its features is a scene at the Belmont Race Track near New York.

• • •

American's Specials

The summer campaign of American Film Company includes several specials of high grade, among which are listed "The House of Toys," by Henry Russell Miller, starring Seena Owen and directed by George L. Cox; "Peggy Rebels," adapted from "The Mate of the Sally Ann," with Mary Miles Minter, under the direction of Henry King; and "The Week End," a screen adaptation of the novel by Cosmo Hamilton.

MILTON SILLS

The hero of American's forthcoming picture, "The Week End," starring Margarita Fisher

Goldwyn Gets New Comedies

A new series of twenty-six two-reel comedies, produced by the National Film Corporation of America, will be released through Goldwyn Distributing Corporation, according to an announcement. The first four releases, "The Road to Ruin," "His Wife's Husband," "In and Out" and "Knocking 'Em Cold" have been completed.

• • •

Bandanas Going Up

Because of the present prices of red bandana handkerchiefs and the current shortage of wide brimmed sombreros, Universal City cowboys may soon be seen on the screen in high silk tiles, hard boiled shirts and polk collars, according to Hope Loring, chief of short reel and serial production. In Los Angeles, where the cowboys serve the camera and herd dollars, cowboy hats are hardly obtainable at any price, while the bandana handkerchief without which no cowboy is complete, have quadrupled in price.

• • •

Fritzie Brunette to Star

The Doubleday Production company has signed Fritzie Brunette to star in a series of pictures and she will join that concern on the completion of "The Devil to Pay" the last of ten Brunton picutres in which she has appeared. Already Miss Brunette's first story has been chosen. It is entitled "Shadows of the Past."

• • •

Called "The Rubaiyat"

A new motion picture company has just been formed in Hollywood, California. It is called "The Rubaiyat, Inc.," and, as its name implies, its capital is being turned upon an elaborate production of Omar Khayam's famous apotheosis to the fermented grape. The president of the company is Ferdinand Earle.

• • •

Holubar Gets Kirkwood

With James Kirkwood recently seen in "The Luck of the Irish," secured as leading man, Allen Holubar has practically completed the casting of the more important roles for his first independently filmed Allen Holubar-Dorothy Phillips production. Actual shooting of scenes started this week at the Holubar Hollywood studios.

IS THAT SO!

Marshall Neilan, recently elected Vice President of the Associated Producers, Inc. arrived in New York last week and after a short business visit in which he closed several important deals, returned to California on Saturday to begin work on a plan of intensive summer production, preparatory to the fall releasing season.

Jewel Carmen, former Fox star, is to be featured by the Iroquois corporation.

Gloria Swanson is to have the leading feminine role in *Bryant Washburn's* next picture, entitled "Wanted a Blemish."

Charles Gordon has been cast for the masculine lead in "Bonnie May," the second of the Callaghan-Bessie Love releases.

Richard Barthelmess, the film actor, and *Mary Hay Caldwell*, who has been appearing in the Ziegfeld "Frolic," were married June 18 at the Church of the Heavenly Rest. The couple are to play the leading roles in the D. W. Griffith production of "Way Down East."

Henry Woodward, leading man for the Maurice Tourneur Productions, is now playing opposite Hope Hampton, in a production called "The Tiger Lady." The Tourneur picture previous so this one is "Caleb West, Master Diver." It has not yet been released.

Eugene Walter, of Metro's staff of authors, will shortly begin work on the scenarioization of "Fine Feathers," his own stage success.

Courtenay Foote, who has just closed an engagement in "Adam and Eva," has left New York for Hollywood, to play the leading role in "The Star Rover" for C. E. Shurtleff, Inc.

Virginia Pearson is to return to the screen as the star of a production selected for her by *Sheldon Lewis*, her husband.

Martha Mansfield has been engaged to appear opposite *Eugene O'Brien* in his next Selznick picture, "The Nobleman."

Clara Beranger, who has just signed another contract with the Famous Players Lasky Corporation to do scenario and original stories for them, will start off her new year by taking a trip to the London studio of the Famous Players Company.

Frank Losee has been engaged for an important part in support of Geraldine Farrar in her first Associated Exhibitors Production, "The Riddle: Woman" to be released by Pathe.

Huntley Gordon and *Daniel Hayes* have been engaged for the cast of "Red Foam," a Ralph Ince production, in which *Zena Keefe* will play the leading feminine role.

Harry Tighe has been engaged to play an important role in *Ralph Ince's* special production for Selznick, "Red Foam."

Gertrude Kaufman, sister of *Herbert Kaufman*, has been engaged to play an important role in "The Faded Butterfly," a forthcoming Kaufman Weekly.

Elaine Hammerstein's next subject will be, "The Daughter Pays," a novel written by Mrs Baillie Reynolds.

SCREEN NEWS OF THE WEEK

AMERICAN FILMS GROW MORE POPULAR ABROAD

Ralph Block Says Attitude of British Public Toward Invasion Has Changed in Last Six Months

AMERICAN motion pictures are steadily gaining in popularity in England, where they are regarded as a strong factor in international cooperation and understanding, according to Ralph Block, who has returned after a five months' sojourn in London on behalf of Goldwyn. The attitude of the British theater public towards the so-called "American invasion" has completely changed in the last six months from suspicion and distrust to cordiality and receptiveness.

"The English are beginning to discriminate between good and bad pictures. This favors the United States exhibitors who have attained undeniable supremacy in the industry. British films are improving daily and with a little more experience they will soon establish friendly and beneficial rivalry," Mr. Block said. "The British motion picture situation is today what that of the United States was five years ago. There is growing a more intelligent interest on the part of England's business men, who are beginning to realize the vast possibilities of the motion picture.

"The news film has commenced to interest English newspaper owners. Lord Northcliffe and other proprietors of London dailies are constantly studying the various phases and problems of the news films with a view to establishing topical reviews of their own.

"The English admire American methods of motion picture production and admit they have a lot to learn from us."

Fox Signs Jewish Actor

William Fox has engaged Boris Rosenthal, a reputedly able player identified with the Hebrew Actors' Union in New York, and will feature him under another name.

Margaret Falconer, in Garsson's "Dream of Fair Women"

Constance Binney, Realart star, whose latest picture is "The Stolen Kiss"

FineArtsGetsLargerQuarters

The Fine Arts Pictures, Inc., who are ushering in their activities as independent distributors of motion pictures with the six-reel comedy "Up In Mary's Attic" have been compelled to seek larger quarters as a result of the expansion of their activities in the state right field. The offices have been moved from 126 West Forty-sixth street to the offices formerly occupied by the Triangle Film Company on the 11th floor of the Brokaw Building, Forty-second street and Broadway.

• • •

Doug and Mary Sail

Douglas Fairbanks and his wife, Mary Pickford Fairbanks, sailed June 12 aboard the Red Star liner Lapland, on their deferred honeymoon. Their trip, they said, was merely one of pleasure, and they would do no work while abroad. A considerable crowd gathered to see them off and gifts of fruit and flowers were lavished upon them. Morris Gest, producer, went to the pier to offer them $10,000 if they would allow pictures to be taken of them "honeymooning" across the Atlantic. The offer was refused.

• • •

Ardath Comedy Finished

The last of the series of Fred Ardath Comedies which are being distributed by the Arrow Film Corporation, has been completed. The comedies were produced by the Louis Jacobson Enterprises. Fred Ardath, who stars in this series of two-reel comedies, is one of the best known comedians of the vaudeville stage.

• • •

"The Passion Flower" for Films

When Nance O'Neill's play, "The Passion Flower," completes its transcontinental journey it will be filmed largely with the original New York cast, at a southern California studio.

Starts Opie Read Story

George Melford started last week on Opie Read's "The Jucklins," scenario by Frank Condon, with Monte Blue, Mabel Juliene Scott and Charles Ogle in the leading roles.

GAUMONT SHOWS COLORED FILMS

Victory Parade in Paris Screened by New Process

At the Astor Hotel last Friday evening Leon Gaumont, head of the French scenic and educational film company, now on a visit here, gave his first public exhibition here of his process for producing colored motion pictures, exemplified in views illustrating the victory parade in Paris of July 14, 1919. The pictures showed Marshals Foch and Joffre and other figures of the war in line, together with a prominent place given to the American doughboys.

The picture, which received an enthusiastic welcome from an audience including representatives of the French High Commission, came as close to perfection in the projection of movies with colors as anything shown here. It was shown in Paris first November 10 of last year and received the official recognition of the Academie des Sciences. It is sponsored here by the French High Commission.

In taking the pictures three lenses are used in the camera to snap a triplicate strip of views from almost the same angle, a disc of yellow glass being placed behind one lens, of red behind a second and of blue behind a third, thus permitting only light rays of similar color to filter through to the film.

• • •

To Make Four Pictures

Doraldina, now under contract with the Metro Film Corporation for five years, is scheduled to make four pictures during the first year of her contract. The first subject will be entitled "Passion Fruit," written by Carey Wilson. The new Metro star expects to start work upon her new contract in July.

• • •

"Merely Mary Ann"

Israel Zangwill's story "Merely Mary Ann," in which Eleanor Robson starred some years ago, is being made into a photoplay at the Hollywood studio of William Fox. Shirley Mason will act the title role.

• • •

To Be Seen in "Smilin"

"Smilin' Through," in which Jane Cowl has been holding the stage for some time, will be a screen vehicle for Norma Talmadge, but before it is picturized Miss Talmadge will appear in "The Branded Woman," adapted by Anita Loos from Oliver D. Bailey's play, "Branded."

• • •

A New Company

A new film organization is called the Film Lore Production Company. Alexandre A. Stuart is president and general manager, and Charter Harkness is the director. Fred J. Nicholls will act and have a part in the direction. The name of the first production is promised later.

• • •

Filming "A Son of Solomon"

Hugh Herbert's "A Son Of Solomon" is to be filmed, with an option on the former comedy exercised by the Goldwyn Corporation. Herbert produced the piece to big laughing results in vaudeville.

Novelist in New Firm

Messmore Kendall and Robert W. Chambers have formed an organization for the purpose of making and exploiting motion pictures based upon the published works of the latter. Both have had an introduction to the motion picture field, Chambers as an author, whose writings have been frequently drawn upon for picture purposes, and Kendall as a producer and exhibitor.

The latter is president of the Moredall Realty Corporation, which owns and operates the Capitol Theater, in which Mr. Chambers also is interested and is a member of the board of directors, and is presenting "The Song of the Soul," with Vivian Martin. The Kendall-Chambers combination will announce shortly the acquisition of an Eastern studio.

• • •

Change of Film Titles

Douglas MacLean's forthcoming Ince-Paramount-Artcraft release, announced recently under the working title of "Shakespeare Clancy," has been changed to "The Jailbird." Enid Bennett's recently completed production, announced previously as "The Incubus," has been changed to "Her Husband's Friend."

Gloria Swanson, in Paramount's "Don't Change Your Wife"

Alma Rubens, now appearing in Cosmopolitan's "Humoresque" (Paramount)

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"Passers-By"

(*Continued from page* 1257)

and you might let him have a little more rest."

Pine scowled his disapproval at the idea of rest, but he knew Waverton was not to be trifled with—not after the horrible discovery of the way he had misused his cigars, so he left the room with the air of a martyr.

Waverton stepped softly over to Margaret's door, but he heard her moving around so he retraced his steps.

In a few moments Margaret entered. The long sleep had completely refreshed her. To Peter she did not look a day older than when he had feasted his eyes on her many years ago.

"Did you sleep well, Margaret," he asked, tenderly.

"Oh, I feel ever so much better, Peter." Then anxiously, "Did you get the message off to my boy?"

"It went early this morning and he doubtless knows all about it by now."

"Then I had better be going. He will be anxious about me."

"Not yet, Margaret," pleaded Peter, "we must come to some understanding before you leave. We can't go on this way. I—I need you Margaret."

Her eyes wandered about the room and fell on Beatrice's picture on Peter's table.

"What a pretty face!" she exclaimed.

Peter did not attempt to conceal anything. He felt that Margaret should know everything.

"She is a niece of the late Lord Hurley," he explained. "My sister chaperones her. Beatrice and I are engaged."

"Oh!" Margaret felt a cold shiver pass through her.

"I am honest with you Margaret. And I have been honest with Beatrice. She knows that there has been a great love in my life. A love that even she cannot replace. She loves me after a fashion and I have become used to her. It will not hurt her to give me up."

"I could never have you do that, Peter," she objected. "She doubtless loves you a great deal more than you imagine."

"Not Beatrice, we are like brother and sister. I know she feels as though my sister has forced me on her. We have just been the best of pals. That's all."

"I can see no solution, Peter," Margaret persisted.

"I know how you feel, dear, and I admire your unselfish generosity, but this engagement can no longer go on. We must make up all the happiness we have lost.

"Besides," Peter added, "we have the boy, Little Peter to consider."

"Yes," she sighed, "there is Little Peter."

"Together, dear," he pleaded, "together we must plan his future and see that he grows up into the fine gentleman we want him to be."

Margaret smiled gratefully at Peter and wiped away the tears that threatened to appear in her eyes.

"You must bring him here, Margaret," he said, "I want to see my son. You will not deny me that? I want to see my boy."

Margaret promised to bring Little Peter.

They were interrupted by Pine dashing breathlessly into the room.

"Sir," he stammered, "Sir, there's a carriage stopping below." It looks to me as the one, sir, Lady Hurley travels in, sir."

Margaret looked at Peter in dismay. His lips tightened.

"She must not find me here, not this time, Peter," she pleaded.

"Perhaps you are right, dear," he answered, and turning to Pine, "Show her in! Pine."

"But, sir—" ventured Pine.

"Show her in, Pine," Peter repeated.

"Come Margaret," he added, "come this way and you will not be seen."

He lead her into a small alcove that viewed the stairs and was separated by a door from the front room. They both saw Lady Hurley enter, followed by Beatrice Dainton. Margaret looked anxiously at Peter. He pressed her arm and motioned for her to be silent.

As the two women entered the front room Peter led Margaret out the other door and down the stairs to the front door.

"You will bring Little Peter soon," he begged as he clasped her hands in farewell.

"Yes," she answered smiling through the threatening tears.

"This afternoon?" he asked.

"Yes," she promised, "I will bring him this afternoon."

"Good-bye and God bless you, Margaret," he murmured as he raised her hand to his lips.

With that they parted. Peter passed his hand across his eyes and hesitated a moment before he dared enter the room above. Then he bravely ascended the staircase. He did not fear his sister. He was thinking of what he should say to Beatrice.

"Hello Peter," was the greeting that awaited him.

He smiled and crossed to Beatrice and kissed her cheek tenderly.

"Dear old thing!" she said, "your haughty sister wanted me to wait in the carriage while she scolded you, but I wouldn't stand for it!"

"Now don't stand up for him," smiled Lady Hurley, "he deserves every bit of the scoldings he gets. Why did you leave us so early, Peter?" she queried.

"I entertained visitors last night," he explained, not attempting any form of apology. "Just some 'passers-by,'" he added.

Lady Hurley's eyes searched the room. They finally rested on the huge mahogany table.

"Hum," she sniffed, "I see one of your 'passers-by' left her glove!"

(*To Be Concluded Next Issue*).

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When a man is engaged—he has a nice crease in his pants when he calls on his girl. But the crease isn't there when he leaves.—(Screen Smiles.)

• • •

A Clergyman about to enter a 'bus, noticed a drunk seated in the corner. "Do you allow drunkards in your 'bus?" he asked. "Well, not as a rule," said the conductor, "but slip in quietly."—(Screen Smiles.)

• • •

Mrs. Gabb—"Do you think it is safe to trust money to the mails?"

Mr. Gabb—"A blame sight safer than trusting it to the females."—(Screen Smiles.)

• • •

Rube—"Who's being buried?"

City Guy—"Dunno, but I rather fancies it's the fellow wot's underneath them flowers."—(Screen Smiles.)

• • •

"Has that young man given you any encouragement, Emily?"

"Yes, Father. Last night he asked if you and mother were pleasant to live with."—(Screen Smiles.)

• • •

Teacher—"For being naughty I am going to keep you after school for an hour every day this week."

Little Jimmie—"Oh, I don't care for myself, but ain't you afraid folk'll talk about us?"—(Screen Smiles.)

• • •

Boss—"How long do you want to be away on your wedding trip?"

Hawkins—timidly—"Well, sir-er—what do you say?"

Boss—"How do I know? I haven't seen the bride."—(Screen Smiles.)

• • •

"Do you really intend to divorce your wife?"

"I must! She's ruinous! She has given me her fourth pair of twins!"—(Screen Smiles.)

• • •

"Come on, old man, have another sundae before you go home."

"I don't dare to; my wife will smell it on my breath."—(Screen Smiles.)

• • •

A Missouri minister telephoned his butcher thus: "Send a dollar's worth of meat out to my house. If there is no one at home just poke it through the keyhole."—(Screen Smiles.)

• • •

Hank Gouse has seven sons. Six of them are in prison for burglary and the other one is also a plumber. —(Tom Bret's Topical Jazz.)

• • •

In Chicago hotels women check their corsets to dance the shimmy. Next thing we know some daring creature will want to check the shimmy.—(Tom Bret's Topical Jazz.)

• • •

Remember when a girl would rather be a slow housekeeper than a speedy typewriter?

When a saloon keeper was considered a business man?

When a landlord used to repair the house?

When you didn't have to mortgage a car to buy the gas?

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Oh, boy! Remember. — (Tom Bret's Topical Jazz.)

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Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I AM a constant reader of THE DRAMATIC MIRROR and am glad that you have a question box. Now I have a few questions to ask, and will be very thankful for any information you give concerning them.

In the first place, is it possible to learn soft-shoe and clog dancing through going to school? I cannot do anything at all in this line, but am anxious to learn, but there are so many people who tell me it is impossible to learn, so I thought I would ask you, and find out.

My other question is this: Is it possible to learn movie or stage acting through schools.

FRANK KESSLER,
Camden, N. J.

Indeed, it is possible to learn soft-shoe and clog dancing through going to school. Schools teach anything in the world from how to make money to how not to make money, particularly the latter in the special course for professors. There are also numerous schools for the teaching of moving picture and stage acting. I doubt if many of them guarantee a career of profitable engagements and brilliant stardom to any of their graduates. Many schools are listed in the advertising columns of THE DRAMATIC MIRROR.

• • •

I have just finished reading a novel which I am certain would make a splendid play. It is an English novel. I think, too, that it would make a glorious moving picture. I am surprised that no one ever thought of it before, and would like your advice on what to do about it. I have never written a play before, but have mapped out the scenes for a four-act play based on this novel by a prominent English author. Please advise me what I should do about it. Is it likely that a manager will just take my idea and use it as his own? How can I protect myself?

JANE SMITH,
Scarsdale, N. Y.

You cannot protect yourself by copyright since the novel on which your play scenario is based, is written by a prominent English author as you say, and he probably has copyrighted his work. Before the play can be produced in any of the countries including the Scandinavian which the original copyright covers, arrangements must be made with the English publishers—arrangements which will include assignment of royalties and numerous other matters. It would be well for you to take up the matter directly with any of the producers who are interested in the type of play you are planning to prepare, or you might get in touch with one of the well-known playbrokers in New York.

• • •

Where can I get in touch with a leading stage decorator?

JAMES CARLTON,
Brooklyn, N. Y.

We should suggest your communicating with any of the large scenic studios in New York. Joseph Urban is, of course, one of the leading scenic decorators. So is Paul Iribe, and Robert Edmond Jones. Norman Bel Geddes is another prominent newcomer among scenic artists.

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WITH THE SHOWS ON THE ROAD

BOSTON: TREMONT—"Mary," with Jack McGowan and Janet Velie, is a clean, humorous, lively musical comedy staged with the characteristic "pep" and speed of George Cohan throughout. Fifth week. COLONIAL—"Underneath the Bough" is a play recounting the love of a "Blue Devil" for an English nurse and their subsequent adventures in America. The part of the "Blue Devil" is admirably acted by Lou Tellegen. Last week. WILBUR—Aileen Poe is one of the chief reasons for the success of Lew Field's latest production, "The Poor Little Ritz Girl." The music is good, the dancing dainty, and the chorus pretty. Second week.
Aldrich.

BUFFALO: SHUBERT-TECK—The Teck has closed the regular season and for the next four weeks a film season has been inaugurated, and the theater leased to a New York production house. "Sex" opened this week with Louise Gluum as the feature.
"Jack."

LONDON, CANADA: GRAND OPERA HOUSE—F. Stuart-White's pantomime, "Little Red Riding Hood," played a return engagement June 10-12, but unfortunately, owing to the street railway being tied up by a strike of the employees, the extreme heat and a severe storm, the business was light. This engagement closed the season of the company, J. V. Barrett-Lennard (Old King Cole) leaving for England next week, Eugene Speyer, the musical director, going to visit his brother in Philadelphia and the other members will take a well earned rest after a successful and enjoyable season. Mr. White's plans include a summer season of "Little Lord Fauntleroy," with wee Dorothy Mackay playing the lead, and "Babes in the Wood" as the pantomime for next season. Percy Hutchison and his English company will present "General Post," "Brewster's Millions" and "The Luck of the Navy," June 14-19.
Webbe.

MONTREAL: HIS MAJESTY'S—The Dumbells, originally the entertainment contingent of the Canadian third division, opened a two weeks' engagement June 7. It is one of the best entertainments seen here in many days, and is doubly interesting from the fact that three of the chief participants, Leonard Young, Ross Hamilton and Allan Murray, are Montreal boys.
Tremayne.

SAN FRANCISCO: COLUMBIA—Mrs. Fiske opened at the Columbia June 7 in "Mis' Nelly of N' Orleans" and was very warmly received. Mrs. Fiske is a favorite in San Francisco. The engagement is for two weeks. ALCAZAR—The Alcazar has "De Luxe Annie" playing to good business. Next will be seen "Johnny Get Your Gun." CURRAN—At the Curran for another week is Richard Walton Tully's "Keep Her Smiling." SAVOY—At the Savoy Barney Gerard's "Follies of the Day" is in the second week.
Barnett.

SEATTLE: METROPOLITAN—"The Passing Show" June 6-12; June 13-19, Louis Mann in "Friendly Enemies."
Mendell.

TORONTO: GRAND OPERA HOUSE—Percy Hutchison and his English company returned and gave "Brewster's Millions," General Post" and "The Luck of the Navy" to sold-out houses. Splendid cast. All three plays excellently done.
Dantree.

WHERE'LL WE EAT?

Shelburne

The Hotel Shelburne, at Brighton Beach, will start its summer season with one of the most featured musical reviews ever presented, known as the "Shelburne Girl of 1920." he review is featuring big vaudeville headliners, Clayton and White; Mabel Sherman, prima donna; Elsa Huber, soubrette; Pam (Smiles) Laurence, comedienne, White Way Trio, late of the "Century Whirl"; Stewart Sisters, of the "Little Whopper" company; Four Jansleys, acrobats from the Hippodrome; Seven Musical Sisters, recruited from vaudeville, and as in former years a beauty chorus. The review is produced by Jean Bedini, and staged by Sammy Lee. Lieut. J. Tim Brymn, of the 350th Field Artillery, U. S. A., and his "Black Devil" jazz band furnished the music for the production, and also plays for the dancing afternoon and evening. The review is played twice nightly, 7.30 P. M. and the supper show at 11 P. M.

. . .

Bal Tabarin

In the face of the fact that the Republican Party went as one man to Chicago, a middle-western town, the Bal Tabarin maintains the dignity and aplomb and gaiety withal that has been its wont since its inception. In the old days, they used to keep an official bouncer, whose gentle duty it was to escort hence the tired business man who became too hilarious in deportment for the composure of the other tired business men. Of late, however, the bouncer has become very portly, and needs exercise of an exhilarating nature; else his rotund proportions will even interfere with his stentorian calling of cabs and taxis. The principal thing about the Bal Tabarin to be borne in mind, is that it is of the highest type of Broadway cabaret *par excellence de luxe.*

. . .

Reisenweber's

By the banks of the Wabash, far away, there is no such institution devoted to the gentle diner as exists at Columbus Circle in Reisenweber's. After entering the revolving doors at the front, the guest wades through a carpet a foot deep, or sinks exhausted upon a divan from the Oriental pagodas of the Yang Tsee, only to be resuscitated by the cheering strains of lilting dance music, wafted from on high, where Sherbo's Orchestra rings the welkin in the Paradise Room. Mr. Jack Lenigan, King of Dance Hall Masters, holds up the reputation of the Paradise Room at all hours.

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NEW VAUDEVILLE ACTS

Harry Fox a Happy Hit at the Palace

According to *Harry Fox's* personal statement, made during the new act he is presenting at the Palace this week, he is saying "farewell" to both musical comedy and vaudeville as he expects to appear in pictures. In his getaway he is giving vaudeville not only a neat, comedy turn, but is introducing a comely young woman, named *Beatrice Curtis*, who hasn't much to do but appear winsomely sweet and attractive and acts as a foil for some of Harry's well known stage raillery. She appears just prior to Harry's closing number, the finale having *Fox* using a special "drop," labeled with hotel titles and a doorway cut in for each name displayed. For his *The Belles of the Swell Hotels* number, five women dressed as washerwomen and maids-of-all-work saunter on. The maturity of the women is always good for immediate laughter. The idea was used before by *Fox*, but worked differently. Harry uses *Hello Broadway* for his opening, a number with a swing and especially suited for this comedian's style. He introduces *Walter Donaldson*, the songwriter, and announces that he will sing a new song by *Donaldson*. It's entitled *I Want to Be in Heaven With My Rockaby Lullaby Mammy*, a "natural" that will be heard from later. Harry was in good voice Monday afternoon. He and *Miss Curtis* have some crossfire that is well conceived and funny. Harry has told about his wife, one of the *Dolly Sisters*, being in London, saying that she is very broadminded and that is why he is working a new girl in the act. A picture of the sisters is shown. Harry using it for some "kidding" that caused laughter. The Palace accepted Fox and his new act vociferously. MARK.

. . .

Horace Goldin Returns as Mystifying as Heretofore

Horace Goldin is back in American vaudeville. The famous stage prestidigitator, according to the Palace program, is making his "first appearance after world's tour." This week *Mr. Goldin* is featuring what is billed as "his latest creations: Film to Life and Walking Through a Plate Glass Window." *Goldin* is as skillful and adept as in other years and the Palace audience Monday afternoon appeared to obtain a lot of genuine satisfaction out of his legerdemain feats. *Goldin* has a 1920 novelty in his "Film to Life." The magical art demonstrator lowers a small picture screen, has the projection of an "exterior" made with a woman acting as the central figure, *Goldin* also appearing in the film, but making it appear he does so from where he stands on the stage. At the close of the reel after the picture woman has acted as though she understood every question and command from *Goldin's* lips the woman steps forth herself, in the garb worn in the film. *Goldin* has worked up the photoplay "bit" upon a novel plan and offers diversity to his routine. The plate glass window stunt is done by a woman, who is hidden by paneled screens, with a committee invited from the audience to inspect the glass and platform upon which she stands. Naturally to assume that *Goldin* has a "plant" who steps forward as a committeeman, the talk between the magician and the man and some comedy byplay where *Goldin* lifts the man's timepiece as he quits the stage caused laughter. One of *Goldin's* standbys was his magic bag and the disappearing egg, which was done near the footlights and showed that the *Goldin* skill is still at the magician's command. At the Palace the *Goldin* turn was received with close attention and applause. MARK.

. . .

Anderson and Yvel Offer Fast Turn Upon Roller Skates

Classy, fast, lively and decidedly thrilling at the finish, perhaps, can best describe the splendid roller skating act offered by *Anderson and Yvel*. They are young, of about the same size and classified as "good lookers." They open their act with a song, the skaters being seated upon cushions upon a skating mat carried by the act. Then they go into a dancing routine of a graceful swing on the rollers. The man alone does some wonderful fancy skating. *Anderson and Yvel* have a hair-raising finale. The man swings the woman around, each turn appearing as though her body would crash against the stage mat. One of the best turns of its kind in vaudeville. MARK.

. . .

Stuart and Keeley Depend Mainly Upon Dancing in New Act

Authur Stuart and *Hazel Keeley* may not be in the slang vernacular the best hoofers in vaudeville, but they work mighty hard to please and make some changes of stage dress that is praiseworthy. For the closing dance they appear in white from head to foot, with the outfits patterned after the regalia of the plains where cowboys and cowgirls ride astride and do things that are not a part of the ballroom etiquette. *Stuart* has an inning wherein he imitates *Eddie Leonard*, *Fred Stone* and *Al. Jolson*. The act was well received at the Royal. MARK.

. . .

Colored Cast Presents "The Man Who Owns Broadway"

Brighton Beach Music Hall has a unique attraction this week. George M. Cohan's musical hit, "The Man Who Owns Broadway," with an entire negro company. Heretofore, negro actors have only been accepted in vaudeville in individual acts.

It is news to most of the theatergoers in New York that only a few blocks from Broadway a theater entirely devoted to negro art exists. These artists have played every big success that Broadway has seen, whether dramatic or musical, plus four grand operas during each season.

. . .

Darling Sails July 3

Edward Darling, the chief booking director of the B. F. Keith Vaudeville Exchange, has engaged passage upon the big English boat that sails from New York July 3. Darling is going upon a vacation but will kill two birds with one stone, combining business with pleasure and looking over big acts for American bookings.

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VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND THEATRE—The headline attraction here this week is Roscoe Ails and his renowned jazz band, with Midgie Miller. His current offering was warmly applauded throughout. William Gaxton and company in, "The Junior Partner" shares headline honors. Margaret Young, the character singing comedienne is a handsome woman with a pleasing voice and she was given a large portion of the applause, and she also received many encores, while Moss and Frye, the darkey funsters, provide fifteen minutes of song and patter that kept the audience in a continuous uproar. Claudia Coleman, the smile girl, in "Feminine Types," impersonating "The Woman in the Hotel Lobby," "The Ten Cent Store Girl" and "At a Woman's Afternoon Club" made a decided hit, as she is an artist of rare ability and her impersonations are very true and correct. Agnes Findlay and Charley Hill present a comedy singing piano act which they call "Vodvil A la Mode" that goes over very big, while Horace Wright and Rene Dietrich, "The Somewhat Different Singers," feature many old songs that were only fair, but at the close of the act they offered "Peggy" to rounds of applause. Sherwin Kelly, a dashing young lady billed as "The Singing Cyclist," opened the bill and amused highly with some clever songs as well as some daring stunts on the cycle, while Collins and Hart close with a novelty juggling and acrobatic turn.

Fine.

BOSTON: KEITH'S—"Bits and Pieces," presented by Joseph Santley and Ivy Sawyer, with a capable company, was the feature act this week. Of the many musical revues seen here this season, none have been so extravagantly staged and costumed or so pleasing to the audience. In "Feminine Types," Claudia Coleman made a big hit with her portrayal of the various types of the deadlier sex. Burt Melrose sent the audience into convulsions by his funny acting and really clever stunts. The Four Readings, in a daredevil acrobatic act, gave the audience cause for being startled. "Pianoflage," the musical act of Herschel Heniere, was something out of the ordinary. Mrs. Gene Hughes and company were excellent in a wartime skit entitled "When He Came Back." Ed. Morton's songs were pleasing to everyone. The Clinton Sisters closed the bill with a skilful dancing act. Aldrich.

PHILADELPHIA: KEITH'S—Harry Carroll's revue is the big feature of this week's bill. It is without doubt the best musical act seen here in vaudeville in a long time. It was a succession of catchy melodies well done by both principals and chorus. Harry Delf made a tremendous hit, singing songs of his own composition. "When He Came Back," a playlet written by Edgar Allan Woolf, was well done by Mrs. Gene Hughes, assisted by Benton Ressler & Company; Sylvia Clark did a monologue and singing act that scored a deserved success. Larry Harkins, a Philadelphia boy, made his debut here in a melange of melody, mirth and terpsichore. He was assisted by Bobby Kelly, Billy McKee and Val Adley. Connell, Leona and Zippy, the latter a trained dog also made their first appearance here in Variety A-La-Carte. The Four Readings closed a very enjoyable and well-balanced bill. Held.

PITTSBURGH: DAVIS—Kitty Gordon and Jack Wilson lead a bill that was out of the ordinary at the Davis this week. Kitty Gordon is just as beautiful as ever, her gowns are a splendid array, and her singing is good. Clarence Senna played the piano while Guy and Pearl Mageley tore about the stage. They are among the best dancers to appear in Pittsburgh recently. Another outstanding feature was Little Jules De Vorzon who sang in sweet, clear tone. And coupled up with the Gordon act, was Jack Wilson and Company. Vera Beresford, Miss Gordon's beautiful little daughter, assisted in this act. Frank Griffith also took part in it. George MacFarlane sang four songs in a pleasing manner. He has a fine, deep voice, the kind that is liked by every one. Herbert Lowe accompanied him on the piano. McCormack and Irving presented "Telling the Truth." Alice Hamilton told of her "thrilling experience" with her son in New York. They were very amusing. She closed with a little dance. She got a big hand. Ed E. Ford, the paradoxical physiognomist, put four golf balls in his mouth and still seemed to have a lot of spare room. He also recited, told funny stories and made face at the audiences. McConnell and Austin gave fun on wheels. Loughry.

SEATTLE: MOORE—Alexander Carr and company in a sketch called "An April Shower." It is a comedy filled with typical Carr characterizations. Elsie Pilcer and Dudley Douglas appear in smart songs and dances, elaborately costumed. Josie Heather, famous English singing comedienne, sang several songs in a pleasing voice. Lazier-Werth company have a novel entertainment in "An Evening at Home." "The Melody Garden," an elaborately staged musical production. There are six girls in the act, all trained instrumentalists. Earl and Sunshine, in "Today and Yesterday," offer a contrast in characters. Mendell.

WASHINGTON: KEITH'S—The three Weber Girls open the bill in "A Vaudeville Surprise," an acrobatic novelty. Hartley and Eastman followed in "A Touch of Musical Comedy." They have a refreshing song and dance skit that was generously received. Miss Eastman scored with her song, "Ain't It Funny What A Little Girl Can Do?" Mollie Fuller, formerly of Hallen and Fuller, is featured in "Cousin Eleanor," a comedy sketch by Frances Nordstrom.

Allen Rogers made the hit of the evening with his "Fifteen Minutes of Concert." He has a well selected program of popular and operatic songs. Every one went over big and he was recalled several times. Geo. N. Brown, world's champion walker, is featured in "Pedestrianism," a combination of comedy and novelty.

Diamond and Girlie offer "Terpsichorean Bits of 1920," a sensational dancing act introducing some original dance numbers. Mr. Diamond scored with his "Legmania" dance. Marie Cahill held headline honors with "Cahillisms of 1920." She has an act that is typically Cahill, introducing several original songs and a witty telephone monologue. Joe Browning delivers "A Timely Sermon" and Davis and Pelle in "An Equilibristic Marathon," complete the bill. Weimer.

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